**DGG Shifts Distribution In U. S. to Polydor April 1**

**By MIKE GROSS**

NEW YORK — The new American office of Polydor will take over the distribution of the Deutsche Grammophon label in the U. S. on April 1. Also coming into the U. S. Polydor fold that date will be the Argo and Helidor lines.

The Deutsche Grammophon, Argo and Helidor classical lines have been distributed in the U. S. only for the past several years by MGM. The move to U. S. Polydor has raised speculation over whether the company will continue to license its product through Deutsche Grammophon. DGG is the MGM licensee in all countries outside of North America except for the U. S. and Canada.

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**NARM Confab—Cool, Calm & Collected Music Names**

**By ELIOT TIEGEL**

LOS ANGELES—A mood of excitement prevailed during the National Assn. of Record Merchandisers 11th annual convention, which ended here the “Billion Dollar Era,” Feb. 25-26.

This feeling, which ran through the gathering at the Century Plaza Hotel, marked a significant development in the history of the record industry’s most important convention.

To veteran music men attending previous NARM conventions, the tone of this year’s gathering was often categorized as pedestrian and dull, and lacking the spark of excitement which permeated prior meetings. To persons attending the meetings for the first time, the events were of prime interest.

Stan Gottikos, Capitol Record division president and the convention’s keynoter—who opened the event with a series of shysters at the jabs on the market—commented on the final day that “Things are smoother, many problems have been solved, and the business has become more routinized. While this is all good, it does stand for a certain amount of complacency.”

A lot of problems occurred as the racks struggled for recognition, Gottikos continued. “They have achieved acceptance for their role and their roots are deep. However, a status quo has been created, which might be good, but we don’t know what might be in store.”

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**Jazz Hot as Commercial**

**By CLAUDE HALL**

NEW YORK — Jazz isn’t dead: it’s alive and well in radio and TV commercials. One of the leading jazz figures, Chico Hamilton, operates Chico Hamilton Productions, a firm devoted to producing music for commercials. Hal Grant and John Murtaugh, owners of Hal Grant & Murtaugh Productions in Los Angeles, which works for every major Madison Avenue advertising agency—such firms as Carl Alky, BBDO, Doyle Dane & Bernbach and others—will see Section (Continued on page 34)

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**U.K.’s Industry Power Execs to Attend IMIC**

**LONDON—** A powerful line-up of industry leaders in the U. K. music market will be attending the International Music Industry Conference at Paradise Island Hotel, Nassau in the Bahamas, April 20-23.

In speakers and registrants, Britain will be sending an impressive cross-section of personnel in keeping with the world’s second largest record market. Greatest U. K. participation comes from record company executives, with both majors and independents well represented.

Sponsored by Billboard and its British sister music paper, Record Retailer, the conference features such prominent British speakers as Air London chief and Beatles producer George Martin and BBC-2 chief Robin Scott, founding head of Radios 1 and 2.

Among the top figures who have registered is EMI international director of records, L. G. Wood. The other majors are nearly all represented. Decca marketing manager Colin Borren.

(Continued on page 76)

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**Billboard Chart’s TV Debut**

**NEW YORK —** Billboard magazine will be the focal point of an ABC-TV series, “The Music Scene,” scheduled to bow in September. Produced by K-T Productions, a new firm headed by Ken Fritz, the weekly 45-minute show will revolve around the excitement of hit records. Billboard magazine will provide fast-breaking information about records on an exclusive basis, according to Hal B. Cook, vice-president of Billboard Business Publications.

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**Racks Rack Up 2.5% Gain in Record Sales**

**NEW YORK—** Record merchandisers have extended their hold of the retail record market. With all 1968 statistics for retail outlets compiled, Billboard Record Market Research division reports that record merchandisers boosted their share of the record pie to 62.7 per cent—a 2.5 per cent climb over 1967.

Importantly, too, is that stores serviced by record merchandisers posted a 6.6 per cent gain in album sales, while those outlets handling their own inventory and sales suffered a 4.6 per cent loss in album sales over the previous year.

Total industry retail store sales (from albums and singles in 1968 registered $3737.5 million—a 9 per cent climb over 1967).

While singles sales were soft for all of 1968, record merchandisers sustained only a 1.9 per cent loss as compared to the previous year.

(Continued on page 8)

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**Special Market Profile**

Sponsored by

Broadway Recording Studios, Inc.

See Center Section
We're very tight with
P. K. Limited.

Their first single:
"Oh! What a Fool I've Been"
c/w "She'd Be Mine" #66-5001

Produced by Don McGinnis and Bob Todd

Manufactured & Distributed by RCA RECORDS
NARAS Award Fests March 12

NEW YORK — The New York chapter of the National Academy of Recording Arts and Sciences is geared for the 11th Annual Grammy Awards ceremonies Wednesday (12).

Late names added to the roster of entertainment figures to be honored at the New York ceremony are: Lenny Welch, the late folk singer; and The Manhattan Transfer, whose latest album is titled " Thief in the Night " and the Johnny Manne Singers, who will perform the nominated song, "We Must Be Strong " from the Century Plaza Hotel. Les Baxter's ballad will backstop the artists.

A second entertainment will be provided by Jose Feliciano, plus a number of "Laugh In" TV stars, with KMPR disc jockey Gary Owens (a "Laugh In" regular) hosting the evening.

Windfall Plans Production Mgmt., Publishing Build-Up Programs

By MIKE GROSS

NEW YORK — Windfall Music has mapped out a three-way build-up program incorporating record production, promotion and publishing. Windfall is a two-division, independent firm, operated jointly by Greg Papalardi and administrative head Bud Prager.

The program is aimed at building a production facility for musicians of progressive, contemporary and hard-rock music. In line with this, five producers are now working on nine projects since the first of the year. At the same time, Windfall has acquired 15 artists for personal management. Additional personnel and management staffs are expected to be added shortly.

Papalardi and Prager have joined the Windfall publishing banner which includes Windfall Music (BMI) and Remember Music (ASCAP).

Gary Collins, who recently signed with Windfall, produces, arranges and conducts a backup band of Windfall, and the group, along with Papalardi, the first LP by the Montreal group, Energy, to be released in the near future. Collins has also been tabbed for production on an LP by a young singer, Jennie Dean.

Dan Armstrong, another producer for the firm, will have the production assignment on an LP by the Canadian prog- ect 3 Records as his first project. A producer-puppeteer, Jim Colegrove, member of the group Bo Grim- pus, with Rapalardi, wrote the tune "Yesterday's Streets." Colegrove also plays the trumpets, trombones, and bass and has been on dates for Cobalt, Bob Brozman, R. B. Soxx, and many others. He is being groomed for several upcoming assignments.

M'Media Goes Stereo Single

NEW YORK — Mometrix Records, the revamped arm of the original M' Media, will now have a single, "Kicking It Off," from the current album, "Of Love and Salvation." The album features Doreen Washburn on vocals, Bob Caldwell on guitar, and the Cartoon Candy.

England's Record Sales Seen Heading for Peak in 1968

LONDON — With one month's figures to be announced by the Board of Trade, it seems certain that the U.K. record industry is at a high point.

The December statistics are expected to show some holding back, but a new high is expected following November's second purchase peak, the first in the year, last month. The majors were obviously concerned not to over- pledge their wares, but the effect on consumer expenditure of the tax credit started to show in December on records to 55 cents.

November figures show that the industry was at its peak — 75 per cent of the industry was within one million units of its 1967 total just under 90 million records and within $4.7 million of its record-breaking sales volume of $67 million at manufacturer level in 1967.

These figures also underscore other industry trends—the big swing to albums rather than singles in export sales, and the continued decline in exports since devaluation of the pound.

Album output, which overtook singles production for the first time in the U.K. in October 1966, has now reached 47 per cent in November. The industry championship for 1968 is expected to be reached in November—a high of 19 and a 16 per cent more than November 1967. Singing, too, has been at a peak, with exports reaching an output of $3,790,000.

Imports soared 89 per cent over the previous November, to clock up another high of $1,733,000.

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(Continued on page 4)
Tape in Full Bloom At NARM's Confab

LOS ANGELES—Mark this year's NARM Convention as the year that cartridge cassettes hit the market. These devices have found a ready market among audiophiles, and the newfangled format is already taking a firm hold. The first convention began on a weekend (Friday evening), Malumad said this format has "an overwhelming majority." A number of manufacturers are busy complying, however, disagreed, stating five days too long. The first 1,100 moved through the convention's 88 exhibit booths and seminar sessions. Of these 88 exhibitors, 24 were in the tape field—a major strengthening of tape's representation before mass manufacturers.

A Tale as a Contrast to the general feeling of blandness—expressed by many seasoned NARM convenors—is the high degree of explosive management meetings were held in the hotel rooms as those attending the convention used the time to talk of sales, mergers and acquisitions.

According to NARM's executive secretary Jules Malumad, "a couple hundred fringers" (unsanctioned business meetings) around the convention. NARM placed uniformed guards at all the doors, and stopped the "fringers" lobbied with registrants at the hotel, and one promotion man even loaded his propaganda material in the mail boxes.

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"ABC SETS UP 10G GRANT"

LOS ANGELES—NARM's increasing involvement with education was pointed out at the third annual scholarship awards luncheon on the ABC Records executive director's board. The grants established a $10,000 grant.

Lance Newton, ABC Records president, said the contributions will create an endowment fund which will provide scholarships in perpetuity.

This year's scholarship winners are: Abe Kassin, Recording Engineer; Debra Greenblatt, Steven Katz, Gene Golden, and Sipe. M. Press, Columbia; Claude Rafeiz, Janet Rose, Robert Shout, Richard Simon, and Irene Levine.

Windfall Plans
New Program

Continued from page 4

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Ashley Famous Sold

NEW YORK—Marvin Johnson Associates, Inc., has agreed to purchase Ashley Famous Agency and London International through Ashley's parent firm, Kinney National Service, for $12 million in cash.

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Executive Turntable

Joe Mansfield appointed local promotion manager, Dallas branch. Columbia Records, reporting to Tom Cadle, Dallas branch manager, and in charge of all local sales-promotion activities and artists relations at the local level. Mansfield has been with Columbia for four years in the San Antonio, Tex., area. * Marshall Blisston appointed Midwest regional promotion manager, Date and Custom labels. Blisston has been Columbia's Western region promotion manager for the labels—a position now held by Harvey Bruce. Before joining Date and Custom, Bruce did promotion work for Columbia. Both men report to Ron Alexenburg, director, national promotion.

* * * *

Lloyd Gelassen becomes director of advertising, promotion and artist relations for stereo importer Polykord. Previously, Gelassen was Polykord president Jerry Schoenbaum in setting up the company's U. S. operation. Before Polykord Gelassen was national promotion manager for MGM's classical division. Jerry Sharell named A&M's national promotion director, replacing Don Graham. Sharell was previously with the promotion department of Mainline Distributors. "Shard" W. Kuller promoted at Capitol from Atlanta division manager to special products-market development manager. Allen Davis named pop merchandising manager at Capitol. He was previously merchandising product manager.

* * * *

Fred Bouchard becomes superintendent at Capitol's Winchester, Va., plant, transferring from the company's Los Angeles plant.... Joseph Doherty named press foreman at the same facility, transferring from Capitol's Jackson, Miss., plant.

* * * *

Ron Plumb named executive vice-president and general manager of Capitol Records of Canada, promoted from finance vice-president. Gordon Sedgewick becomes the company's finance vice-president. Formerly with RCA as secretary to Chet Atkins and co-ordinator of administrative services, Mary Lynch joins Montroom Record Corp. as director of production administration, a newly created position. The group is responsible for administrative duties and procedures aligned with all phases of production. Schaefer answers directly to Montroom president Fred Foster. * * * Kenneth M. Emmer named general sales manager, Grundig Electronic Sales, Inc. He was previously national sales manager, Webcor division of Consolidated Merk Corp. Formerly with Grundig, Emmer was re-named as Dot's vice-president, general manager. He was formerly national manager at Liberty before joining Dot 18 months ago. Arnold Burke, Paramount Pictures Corp., vice-president in charge of music operations, said, "We have enjoyed a warm and close relationship with Dick. He has made a large contribution to the growth and diversification of the company."

* * * *

Vic Catalano named director of publishing activities for Jay and the Americans' JATA Enterprises as assuming Jay Black in management activities. He will co-ordinate the company's Hi Life Music and New Life Music as well as spearheading a drive for production of radio, TV jingles. Catalano will continue as president of Martin Phillips' music management office.

* * * *

Andy Huesasowczky named national promotion co-coordinator for Peer-Southern. He will supervise and co-ordinate the company's promotion men in major markets in the U. S. Before joining Peer-Southern, Huesasowczky was a promotion manager for Music Distributors, Account executive with the Goldstein Organization, Sandy Schrier named director of publicity and advertising, Vanguard Records. Miss Schrier replaces Madlyne Altshuler.

* * * *

Bill Spittalksy named promotion man for the greater New York area for RCA Records and Promotions—Howard Bedino, of Bedino Wright Associates, promotion man for the Chicago area, including Milwaukee and Indiana; Joe Galkin, who will be promotion head at Ungaro, Ala.; Columbia and Augusta, Ga.; Jacksonville, Fla., and Jackson, Miss.; Steve Shulman covers Philadelphia, Eastern Pennsylvania; Wilmington, Del., and South Jersey.

* * * *

Ernst Fleischmann named executive director, Southern California Symphony, Hollywood Bowl Association. He was formerly general manager of the London Symphony orchestra, and is presently European executive, CBS Records. He assumes his new post this summer, succeeding Max Blum, executive producer Jack Wagner named executive producer of A&R for newly formed recording division of Superscope, Inc. * Bob Behrens, special projects writer for Superscope, promoted to director of marketing. E. Robert F. Arnold elected president, American Chewing Gum, Inc., succeeding Edward F. Feinmiller who was elected chairman, board of directors.

MARCH 15, 1969, BILLBOARD
All the songs people like to hear by a guy they love to listen to.

Robert Goulet
Both Sides Now

Those Were The Days
Cycles
Les Bicyclettes De Belsize
For Once In My Life
Thirty Days Hath September
I'll Catch The Sun
Both Sides Now
Love Theme From
"The Night They Raided Minsky's"
How Small We Are
How Little We Know
Here In My Heart
Bon Soir Dame
Tape Play Prompts Mfr Action

In This Issue

LOS ANGELES—The exposure the company is getting at the NARM gathering proved the catalyst for a number of developments:

• Liberty Stereo Tape will introduce its "Big Little" four-track cassette nationally this Fall, the $1.98 product has been tested only on the West Coast, according to national sales manager Charlie Bratton, rack interest in the "Easy Liberty" into offering the teen-oriented product to all accounts.

• Southern Album Service, largest manufacturer of album covers in that region, will expand into in-house packaging. Betty Cox, manager of the Nashville-based company, indicated that the market for album covers was too great of a growth industry not to offer customers throughout Southern Album Service's local service.

A proposal was made to the NARM membership that a committee be formed to develop standardization of packaging.

A second proposal was made to develop a committee on war-savaries and defective merchandise.

Recco's 8-track and cassette holders proved a favorable new item. The company has designed a 4-inch by 12-inch card box holder for 8-track cases and a Gin-born 4-track display for cassette doublets. Both stand upright in a normal LP bin, with a top window to show all the artwork with an inventoried ticket.

A four cassette duplicator by Infonics (shown at the Audio Electronics show) got a lot of attention from small record companies. The machine sold out of one master and four slaves was $3,395.

Using the quarter-inch 4-track stereo reel-to-reel tape as the master, the new cassette duplicator will duplicate in 1,400 cassettes per day.

• Tape Jump

With the addition of slave machines producing an additional 16 duplicated cassettes while the main duplicator produces 1,400, the output jumps to 7,000 cassettes per day.

Because of the 4-track vs. 2-track compatibility of the cassette format, the duplicator can also produce slaves for spoken word applications in the educational and religious fields, said Peter H. Stanton, Infonics president.

• C Editions' new four titles of prerecorded music in 8-track format, playing figures as part of its Vivid Sound Budget line.

• A proposal of W. R. Grace Co., is introducing a new style of shrink packaging for both albums and tapes.

A. Heilicher

President

LOS ANGELES—Amos Heilicher, president of J. L. Marsh, is NARM's new one-year term president. He replaced outgoing executive Joan Schwartz of Schwartz Distributors, record company; Jack Grossman, Merco Enterprises, second vice-president; and Robert Kandall, record treasurer, and Carl Glaser of Discworld.

The presidency is Heilicher's first. The veteran record distributor-racketeer, was previously on NARM's board of directors.

Beatles Top Awards

—Aretha, Campbell 2d

LOS ANGELES—The Beatles' accolades topped all competitors in the 11th annual NARM awards competition. They won the best single record for "Hey Jude," the best LP "The Beatles" and top vocal group.

Aretha Franklin and Glen Campbell followed with two awards each; Miss Franklin as top female vocalist and Campbell as country artist; Aretha singing and top female vocalist and Campbell as top male and country vocalist.

For the first year competition, the category were reduced from 23 to 17.

In other categories: Disneyland won as top children's line; Pickwick International, top comedy line; Leonard Bernstein and the New York Philharmonic, top orchestra artist; Sergio Mendes, top jazz artist; James Brown and Otis Redding shared as top rhythm and blues artists; and Springfield as top title; Simon & Garfunkel, top folk act; Billy, top comedy act; Jimmy Buffett as top southern artist; the majority male country vocalist; Herb Alpert and the Tijuana Brass, top instrumentalists; and Sonny Bono as top vocal artist.

Several innovations marked the awards presentation. Large photos of album of all the nominations were flashed as the billing for each of these projects.

In a suggestion from the audience, Dart Simou of Philips, recommended; that NARM sponsor work in the presentation of commercial music.

Challenge Thrown to Racks Expect More 'Now' Acts

LOS ANGELES—A challenge was thrown to the rack merchants to expose more contemporary artists by record companies heavily involved in the amplified rock scene.

The challenge, which came during the panel on "Color Before Sound," opening the NARM convention, is: not only to offer more contemporary artists involved live concert acts; to make a large number of racks left the ballroom.

"It is a great challenge to NARM to expose new artists," said Atlantic president Berti Ertugan, "because the 'now sound' may not be the sound of tomorrow. Keep in mind, not even be the artist you've heard of before. It's very important to be aware of what the public wants.

Panel moderator Clive Davis, A&R President for two years ago, posed several questions before this year's gathering: "Are you happening with the 'new sound'? Do you understand it? Are you trying to understand it?" "Beneath the grooves of contemporary music are the emotion, culture, rhythm and pulse of our times," Davis added. He suggested racks join the "cultural community" by participating in its discovery and enjoyment. "Adding pop music has achieved the most respectable state ever, in its <music, philosophy and musically.

Program 1-Stop

Opens in New York

New York—Program One-Stop, a new record and tape service, has opened in New Jersey by owners Ralph Schechtman and David Casey. The founders, who are New York district sales manager for Capitol Records, and Casey, former A&R man for Warner Brothers' branch of Service One-Stop, have joined to provide jockey warehouse, who operates record and import inventory of Lp and foreign imports.

Program One-Stop is located on Route 206 at Asa Taelm Road, Springfield, N. J.
“RHYTHM OF LIFE” *

a powerful beat by SAMMY DAVIS JR.

*THE BREAK-OUT CUT FROM THE SOUND TRACK ALBUM OF THE YEAR.

OPENED TO RAVE REVIEWS:
BOSTON/FEB. 11 MIAMI/FEB. 27
FUTURE OPENING DATES:
MAR. 19/PHILADELPHIA MAR. 20/
PITTSBURGH MAR. 27/CHICAGO,
DETROIT, CINCINNATI, COLUMBUS
MAR. 28/SAN FRANCISCO, LOS
ANGELES/APR. 1/CLEVELAND
NEW YORK, PROVIDENCE, DENVER,
APR. 3/TORONTO
Leslie's 'Vertical/Merger Concept

NEW YORK — Cilly Leslie, chairman of Leslie'sdistribution, believes that vertical expansion is better for the music business than the concentration of management advantages of "the comprehen-
vive approach," Leslie said, are centered on the present possibility that there are many management teams in a conglomerate situation that can enhance the value of a company. Leslie sees a flock of companies in unrelated fields as "not a concept or 'vertical' acquisition stands a better chance of success because he knows the field and is totally familiar with the area of interest." Leslie pointed out that the idea is "to get away from the ef-ficiency type of management which usually results to raise per share earnings.

Leslie also agrees with the theory that a less expensive form of ownership in Billboard that too many con-glomerate acquisitions are cases of "corporate driven instead of acquiring a company with a cultural insight."

"The 'vertical' approach, Leslie believes, offers the opportunity to discover the company and the greatest stability. Each division of the overall connec-
tion understands the other. The chances of non-communication are minimized."

Pickwick, a merchant of economy-priced LPs and tapes, took the "vertical" approach in 1968 and acquired Hezbollah Record Co., Ltd., Talmus Music, Na-tional Merchandisers & Affiliates and Everest Records.

Elektra Cleans Up Lyrics on MC5 Cut After Complaints

NEW YORK—Elektra Rec-ords is changing a cut on its first MC5 album because of complaints about the lyrics. The album, "Kick Out the Jams," uses slightly different lyric for its title song than the group's hit single of the same name. These albums will contain the single version, which says, "Kick out the jams, brothers and sisters...

The original cut had another phrase after the title, "Hurry up and get em." Despite some complaints, Elektra had re-
ceived few returns of the set.

Hundtman Co., Detroit's big-
gest record company, has refused to handle the album, while Cadillac, another Detroit jobber, recalled unsold albums from stores after learning of the lyric and noted price. However, Armen Boludian, president of Detroit's Record Company, reported the album had registered more than 20,000 sales in the Detroit area since its release last month, with most of these at full retail.

Dot Picks Up Big Band LP Beat With Basie, Schirfin

LOS ANGELES—Dot is en-
larging its big band representa-
tion. Count Basie has just com-
pleted his sixth LP and Lalo Schifrin's fifth Dot project is now in the graphics develop-
ment stage.

Baseline's current effort was re-
corded in the Blue Room of the Tropicana Hotel in Las Vegas to stress the value of the instruments just as they are positioned on stage, not sep-
arrated. Planet shocked the same case in the recording studio.

Harry (Sweets) Edison com-

ranwood Purchase

NEW YORK—Rainwood Purchase has the master, "Quentin's Theme," from the ABC program, "Dark Shut-

cows." The writer is Robert Co-

tert. Planet is in Cap Records, who is also the artist, under the name the Charles Greane Sound. The side is coupled with an-
other theme from the same show, "No. 1 at the Blue Whale."

The record is being rush-

Liberty & Blue Thumb Are Hit With Kama Sutra Suit

LOS ANGELES — Kama Sutra Productions has filed a suit against Liberty and Blue Thumb, the new record label of heart and his Magic Band, Ro-
coco, Inc., and Bob Krasnow, Blue Thumb President, in Su-
Pernor Court here.

The New York based company is claiming that the other labels with unfair competition, in-
terferences with their contracts, restraint of trade, and breach of contracts.

According to the suit, Kras-

konw's new label group, Blue Thumb, Liberty and Rococo conspired to pro-

visions and recordings from Kama Su-
tra. A Blue Thumb album pro-
duced by John "Dollar" Personal, allegedly contains copyright infringement by Kama Sutra and released by Krasnow's label.

Kama Sutra also charged that Krasnow, Captain Beef-

heart, Blue Thumb, Rococo and Liberty entered into a con-
spiracy to induce Krasnow and the Captain Beefheart group to breach their contract. The com-
pany also wants to be reimbursed for a $23,847.07 advance.

It is asking general and ex-

ample of prohibitive action of $1,233,847.07 from Krasnow and Captain Beefheart (Don Van Vliet, Jim Dog, Moom, Gerald Handley, John French and Jeff Cotton), and $595,000 for contributory infringement by Rococo and Liberty Records.

Joy and Americans Co. Inks With UA

NEW YORK — United Art-
s ...
It happened on
SOUTHBOUND JERICHO PARKWAY
K-14039
Roy Orbison
sings about a man. Who hits a one-way street. On purpose.
He sings about the wife. He sings about the son. He sings about the daughter.
How they felt. Or didn't feel. And he sings it. The way it is.
CSC, StoreScope TV Agree on a Merger

LOS ANGELES — Campbell, Silver, Cosby Corp. is acquiring public stockholders of StoreScope TV Inc., a Los Angeles and New York producer of TV programs and commercials.

An agreement in principle has been reached to merge, with Campbell, Silver, Cosby to be the surviving company. It is expected that public stockholders of StoreScope, Campbell, Silver, Cosby will go public. StoreScope TV will thereafter be the, and the counter, and was selling at $8.

Plans call for CSC, partially owned by Bill Cosby, to set up StoreScope as a wholly owned subsidiary of the company. It will have division status, with StoreScope executives remaining in key positions.

The proposed transaction will involve a two-tier deal. StoreScope of an undetermined number of shares which will result in the public trading in the principals of CSC in the combined enterprise, according to Mr. Silver, CSC board chairman. The proposed merger will occur through the, so that the board of directors of StoreScope, and after approval of shareholders. Board level tax and after interest.

CSC Acquires 25% of Disc-O-Mat

LOS ANGELES—CSC, the preferred option, has purchased a 25% interest in Disc-O-Mat National, distributor of the new 25 g.p.v.家庭, and a 25% additional amount of cash and stock.

Pop Shops, a New York-based company (over-the-counter), recently acquired Tape Marketing Associates, a tape merchandiser, and rack jobber of prerecorded and blank cassettes, CARiRiders and tapes. Tape merchandising supplies most popular retail outlets on the East Coast and in the Midwest with tape product and home entertainment equipment.

The Disc-O-Mat-Pop Shops agreement is part of a deal whereby instant Discount Marketing Co., a subsidiary of Pop Shops, will distribute Disc-O-Mat’s various lines in the states and the District of Columbia. With the franchising to Pop Shops of 24 stores, Disc-O-Mat’s first quarter sales have not topped $700,000. A combination of 800 machines are currently on order (each with a value of $750), and each with the capability of dispensing 100 single-use machines. Delivery of the first 100 machines will be in March. The Disc-O-Mat Company, president said, plans for 18 machines to be placed in the 24 stores franchised by Pop Shops within the next two years. Initially estimated that Disc-O-Mat National will be able to deliver machines (approximately $3 million in sales) to distributors by the end of this year.

Each vending machine will have a special rack affixed to it for distribution of the DISC-O-MAT magazine, a pop music weekly. The centerfold of each issue will feature a Disc-O-Mat section.

The additional 42 machines franchised by Pop Shops are at: Mississippi, Texas, Arkansas, Louisiana, West Virginia, Virginia, Florida, Georgia, North Carolina, South Carolina, West Virginia, Michigan, Minnesota, Wisconsin, Wisconsin, and Tennessee. Previously, Pop Shops had franchised New York, Pennsylvania, and New Jersey. The franchisee, a residential franchisee, will be built upon the basis of the franchises could have been sold or bought at the end of compilation. The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, are members of the New York Stock Exchange and all principal stock exchanges.

Bally Offering Held Up

WASHINGTON — The Securities and Exchange Commission last week temporarily suspended for five days offering Bally Manufacturing Corp., Chicago, for public sale of 500,000 shares of common stock. The suspension was ordered by the SEC from stockholders from certain stockholders. The Fisher & Emerson OK Merger Plans

ST. LOUIS—The board of directors of Emerson Electric Co., here and Fisher Radio Corp., New York City, have approved the planned acquisition by Emerson of Fisher. Final consummation of the transaction is subject to a definitive contract and receipt of a favorable tax ruling. Under terms of the agreement, Fisher will operate as a division of Emerson and retain its present management, personnel and manufacturing and marketing exchanges.

suspension, agreed to by the company based on Bally’s failure to disclose certain facts about its indebtedness. The suspension was to terminate March 7, unless renewed for further periods by the SEC.

Commenting on the suspension, William T. O’Donnell told Billboard last week that the firm’s management was surprised by the SEC.

Management Co. Set Up by Fusco—Lighthouse Cut

NEW YORK — Vincent A. Fusco, a leading apparel executive, has been formed by Fusco, who formerly was associated with Albert B. Grosman Management.

The Lighthouse, which are cutting, is their first album for Verve, Forecast, has been signed by the new. The group will appear at the Boston Pop Festival Saturday (15), Jonathan Kramer of the band is running the show, which has signed with Fusco, will record his first album in June and the month with Eliot Mazer pro ducing. Paul Hoffert will arrange and produce the Lighthouse.

Also signed with Fusco are Ken Lauber, who scored the films “The Drifter,” “Poor Johnny” and “Fade In,” and Grady Washington, being managed by Jay Trainer, formerly of Jay and the Americans.

$400,000 Suit Filed vs. Caprio, Bobbie Gene

LOS ANGELES — Singer Bobby Paris has filed a $400,000 suit against Bobby Gene and Capitol Records in Superior Court.

The suit contends that Miss Gentry and Capitol violated an oral agreement in regard to ownership of two masters, "Mississippi Delta" and "It's a Boy." It also claims that Capitol failed to pay royalties.

According to the suit, Paris and Miss Gentry agreed to give each other 1 per cent of the selling price of the different records. When Capitol signed Miss Gentry to a contract, the terms also included a Paris oral agreement with the singer.

In another alleged agreement, Capitol agreed to purchase the two masters for Paris $1,000 each. In a court, Paris received a $1,000 check from Capitol, but the label has refused to put the agreement in writing, according to the suit.

Paris is asking $100,000 from Miss Gentry and $300,000 from Capitol in past due and exemplary damages.

Handelman Ups Cash Dividend

NEW YORK — The Handelman Co. increased its cash dividend for second quarter, 1969, to $0.25 for stockholders of record Friday, June 5.

At its board of directors meeting, the directors reported sales for the quarter ended Jan. 31 at $58,563,000—up from $48,093,511 a year ago. Net earnings climbed to $188,883 or $0.15 per share.

For the three months ended Jan. 31, net earnings were $48 cents per share—up from 40 cents per share in the same period last year. Sales reached $244, 406,021, an increase from $193,993,301 in the three months ended Jan. 31, 1968.

Harvest to Sire in the U.S. & Canada

NEW YORK—U.K. group Barrie has announced a new sire for stockholders of Sire Records in the U. S. and Canada. Sire will rush release the group’s single, “Early Morning,” and Seymour Steckman, president of Sire, is working with the manager, John Crowther, to set up a U. S. and Canadian tour during late spring or early summer.

The signing was made by Steve Barrie, his partner, Phil Greenop and Malcolm Jones of EMI Records, London, who held the world contract for the group.

ROG’S "DIZZY" GOLD GETTER

NEW YORK—Tommy Roe’s “Dizzy” has been certified as a million seller by the RIAA. The single mark is the first commercial success in the United States between Roe and producer Steve Barri, previously associated with Grassroots, Steppenwolf and Mama Cass.

Barri has just completed an album with Roe, set for immediate release.
Ten Years After Do Their Finest Thing

NEW YORK — Ten Years After, in its finest local appearance to date, gave one of the best performances of the season at Fillmore East the weekend of Feb. 24-26, during an updating program, the talented British musicians followed Slim Harpo, a top-notch Louisiana bluesman, and John Mayall, probably Britain's top blues singer.

Ten Years After had another quite excellent performance from Alvin Lee, one of the rock world's outstanding guitarists; steady work from Leo Lyons, who can more than hold his own with any bass guitarist around, and Chris Churchwell, who supplied a good rhythm section and even worked far too much on the fresh sound of Rick Lee, always a good back-up drummer.

His master solo was in "Habit," and in it Rick displayed a sensitivity that should place him high on the list of top drummers. In the first show on Saturday, this is the song that Rick in with Mayall for one number.

The Deram group's big number was "Bride of Fire," which had snatches of such familiar sounds as "Candyman Over Beethoven" and Elvis Presley's "Blue Suede Shoes." Alvin Lee, in addition to his exceptional guitarism, has developed a gypsy voice that maintains the excitement.

Mayall's blues voice long has been his strong point as in his exceptional membership in organ, harmonica and guitar. The London Art Group is strong throughout as he handled some of his top numbers, including "Pressure" and "I'm Gonna Go Back to My Old Man." His fine back-up band, including the late John May Taylor, the latest in a long line of outstanding British musicians is making Mayall bigger, which has included Peter Green and Clive Booker.

Harpo, appearing with a new back-up group, the Weight, reached for his bag of top Exo
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FRED KIRBY

Engelbert L P Tie-In With Date

NEW YORK—London Records' poppot, part of Engelbert L P, is trying in the release of the LP, "Engelbert," with Engelbert Humperdinck's "My Way" and "There She Goes" at the Riviera Hotel, Las Vegas, in April. The new album was "In My Life" and features hit single, "The Way It Used to Be." In the new promotion, click, "Les Bicyclettes de Bel-
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Humperdinck was in the U. S. last fall for a series of TV and radio showings.

Joel GREY, left, rehearses a song for his forthcoming Columbia Record LP, "Black Sheep Boy," with one of the album's arrangers, George Tipton.

Capitol Producer Gordon Is In the Singing Bag Again

LOS ANGELES — Capitol producer George Gordon is back in the studio, after turning artist for his label. The German-born producer turned recordist was several years ago when he sang on three single hits on the ship. One like other Capitol producers, Gordon is tempted to work as an artist, but he seemed to have been successful as a producer and songwriter.

Like other Capitol producers, Gordon is armed and ready. Shorty Rogers put together a studio band, Shorrin Rogers Lighting Gordon Blues Band LP, "Detunick." A single "He's the Son of Babylon" has been pulled from the album, and features words and music by Bob Russell and Bobby Scott and charts by Tommy Oliver.

In his two years with Capitol, Gordon has already four gold rec-
orders: one with Bobbie Gentry, one with the Gentry-Glen Campbell combination and two with the Lettermen.

The 27-year-old producer is trying to put together a third Gentry-Campbell LP. He also records John Anderson, the Mack truck (from Kansas City), Marilyn Miller, the Amores, Bobby Sheen (formerly of Bob
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WILLIE HIGHTOWER HAS DONE IT. "IT'S A MIRACLE" IS THE THING HE'S DONE IN ATLANTA AND IN MIAMI. HE'LL DO IT FOR YOU IF YOU LET HIM. "IT'S A MIRACLE"
3 Big Names in Jazz Make Crowds Spin in Las Vegas

LAS VEGAS—Three of the biggest names in jazz are playing here.

Woody Herman and his Herd, at Caesar's Palace in Nero's Nook, never sounded better: Julie London, though looking tired after a bout with the flu, is in great voice; and Jimmy Smith, the "Organ Grinder Man" of the jazz organ, shows why he always tops jazz polls.

Herman has reorganized the group with both young and old musicians. Many arrangements are up-to-date and current. And all come across brilliantly. His "MacArthur Park" and "Light My Fire" sizzle. The old favorite "Caldonia" swings.

Miss London, in the Tropicana Blue Room, is backed by the Raoul Romero Orchestra with her own musical director Dave Overberg on guitar and conducting. Overberg plays tasteful solo guitar on "Cry Me a River" and "My Baby Just Cares for Me." The highlight of the show is Richard Harris' "Didn't We." Overberg is superb again on guitar.

Smith, also at Caesar's, is making his Las Vegas debut. With Nathan Page displaying an inventive guitar and Charles Crosby on drums, Smith drives the trio through their paces with verve and flair.

RON BATISTE

Talent

We Care—Do You?

HOST TONY LAWRENCE INVITES THE ENTERTAINMENT WORLD TO JOIN HIM THIS SUMMER IN NEW YORK CITY'S GREATEST COMMUNITY PROJECT

THE 1969 HARLEM CULTURAL FESTIVAL CONCERTS ARE FREE TO THE PUBLIC

SPONSOR: PARKS, RECREATION AND CULTURAL AFFAIRS ADMINISTRATION

THE CITY OF NEW YORK
JOHN V. LINDSAY, MAYOR
AUGUST HECKSCHER, ADMINISTRATOR—COMMISSIONER OF PARKS
PRODUCED AND DIRECTED BY TONY LAWRENCE

FESTIVAL DATES

June 29, 1969
July 13, 1969
July 20, 1969
August 10, 1969
August 17, 1969
August 24, 1969

CONTACT:
N.Y. City Dept. of Parks—Tony Lawrence
Recreation and Cultural Affairs
Area Code: 212-360-8211 or 212-734-1041

Barbara McNair to Audio Fidelity Records. Her first album on AF is scheduled for a late spring release.

Billie's Blues, soul singer-organist, has signed with Ray Charles' Tangerine Records. Her debut single is "Lonely Street."....Amos Records has signed Jerry Fisher and the Timepiece, the Great Awakening and the Steve Cole Paradox. The Tymbics, Columbia Group, has signed with the Schmid-Merenstein complex for management.....And The Echoes, group managed by Jack Glickman's New Dawn Artists Management, to Decca, Jan and Sandra Steele to Don Blocker's new Sobo label.
Last week we introduced Paul Anka’s new album “Goodnight My Love.” LSP-4142*

Look what’s happening. “In the Still of the Night,” from the album, has sold 20,000 copies – just in Chicago and Milwaukee.

“In the Still of the Night” c/w “Pickin’ Up the Pieces” (also from Paul’s new album).
74-0126

*Available on RCA Stereo B Cartridge Tape
COLUMBIA TO GO CASSETTE

NEW YORK — Columbia Records will announce its entry into the cassette field at its July national sales convention, according to company president Chuck Davis. Davis disclosed that RCA's formal entry into the cassette field last week.

PHOENIX SUIT VS. 3 DISK COMPANIES IS DISMISSED

LOS ANGELES—A suit charging three record companies with antitrust violations and seeking $1 million in damages was dismissed as fraudulent by Judge A. Andrew Hauk in U. S. District Court here.

Judge Hauk dismissed the action brought by Phoenix Tapes, a tape CARtridge duplicator, against CBS (Columbia Records), Capitol and Liberty.

The unusual twist is that Phoenix Tapes is a defendant in a suit filed by Capitol Records in Los Angeles Superior Court, charging it with illegally duplicating Capitol material for public sales.

The action in District Court came following Judge Hauk's denial of a Phoenix petition for a temporary restraining order against five record companies, including CBS, Liberty, Capitol, ABC and Dunhill. (Billboard, Feb. 8).

Following Judge Hauk's decision, attorneys representing CBS filed a motion to dismiss the suit on three grounds: failure to state a claim for relief, lack of jurisdiction over the subject matter, and for inappropriateness of declaratory relief.

Phoenix owners, Richard W. Erickson, Christopher G. Hamilo, Patrick Osbourn, Edwin Bethune and Robert Paoula, had sought $1 million in damages.

The suit charged that the record companies conspired to monopolize the production and distribution of stereo cartridges and entered into conspiracies in restraint of trade.

Tape CARtridge

RCA Alone on Cassette!

By HANK FOX

NEW YORK — When RCA launches its cassette product in mid-April at $6.95, it will not receive price support from other manufacturers now producing cassettes.

Executives of Ampex, North American Leasing, GRT, International Tape Cartridge Corp., Mercury, Capitol and Liberty all said they will adhere to the cassette's $5.95 price. One executive urged the industry to lower the suggested retail price of 8-track tape cartridges.

"A price hike is not justified," said Don Hall. "There's enough profit in the current price to more than satisfy all industry levels."

NAL President Larry Finley called any move to increase cassette prices a danger to the industry. Said Finley, "We're still trying to prove that cassette players do have a record feature, so if we outprice the market we'll be encouraging off-the-air recording."

GRT's Herb Hershfield said the companies in the group that have not yet tried to follow RCA's price are 

Tape in Full Bloom At NARM's ConFab

Continued from page 4

Calls Lower Price—8 No Cassette Threat

By RON SCHLACHTER

CHICAGO—Nicholas Milovac, president of Selectron International, said he wasn't worried about low-priced 8-track units competing with the cassette market. According to Milovac, "The cassette mechanism is simpler to make so we can lower our price, too."

Selectron, which celebrated its sixth birthday Jan. 17, is the only U.S. manufacturer of stereo 8-track cartridges. The latest innovation from Aiwu is a combination 8-track, 4-track, cassette car unit, which is scheduled to be made its debut in August.

"We have been strictly cassette from the start," explained Milovac. "Our first venture into 8-track was with the new three-way unit. We have possibly all 8-track home unit in July."

"Five years ago we came out with our own system of cassette featuring quarter-inch tape. About the same time, Philipines once occurred one-eighth inch, so we saw no point in fighting it out. We switched over to 8- track in our first unit to four months later."

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ABC Paramount has cassettes. A&M has cassettes. Ampex has cassettes. Angel has cassettes. Atco has cassettes. Atlantic has cassettes. Audio Fidelity has cassettes. Audio Spectrum has cassettes. Berkshire has cassettes. Brunswick has cassettes. Camden has cassettes. Capitol has cassettes. Columbia has cassettes. Command has cassettes. Decca has cassettes. Dot has cassettes. Deutsche Grammophon has cassettes. Dunhill has cassettes. Elektra has cassettes. Kapp has cassettes. King has . Limelit

Five years ago Norelco introduced the compact C. It took the tangle out of tape recording. And the scratches and the warps and the noise out of recorded music. Now all the leading record companies are making cassettes, too.

If you aren’t in the cassette business yet—with recorders, players, decks and pre-recorded music—you ought to be. We can help. Norelco makes the complete line of cassette recorders. And we can show you how each of them can make money for you.

After all, we started the whole cassette business in the first place.

The Re-inventor of Tape

A share-the-cost co-op advertising program is available to all retailers. Contact your distributor.
Craig Adds Nets to Promotion

LOS ANGELES—Craig is broadening its merchandising concept to include national radio and network TV exposure for its line of player/recorder equipment. The player manufacturer has begun a sales and promotion campaign to market cassette 4, and 8-track players with a series of commercials and dealer contests on ABC-TV.

The initial network promotion is a $100,000, three-off second commercial package to cover a month-long (March) nationwide dealer contest. The contest is tied to a simultaneous promotion of car stereo and tape recorders on the "Joey Bishop Show."

The three commercials on the Bishop show will emphasize Craig's portable cassette tape recorder, 4, 8-track and compatible auto units, and the entire Craig product line, according to Ed Henry, sales promotion manager.

Repeats in June

The promotion will be repeated in June, with additional network commercials, merchandising-dealer contests and prod-

(Continued on page 76)

Dual Step-Up By Concertone

LOS ANGELES—Concertone is enlarging its distribu-
tor-representative network to include its reel-to-reel product. The company, which last week intro-
duced a mini-cassette player, is releasing three addi-
tional cassette units, ranging from $79 to $279.

Concertone, a subsidiary of Monarch Electronics Interna-
tional, will add 15 representa-
tives across the U. S. to handle the new cassette line, two new 8-track models and two reel-to-reel units, according to Richard Price, national service manager.

The new cassette units are a portable monaural model (220) for $79, a deck (406 D) for $149 and a unit with amplifiers (216 S) for $179. The mini-
cassette recorder (240) lists for $89. The cassette models are manufactured by Fujie Electronics in Tokyo.

New models in the 8-track line include (CC 8D) at $89.95 and an 8-track with amps (CC 8A) at $139. Both are produced at Monarch's Van Nuys, Calif., plant.

The reel-to-reel models are a portable stereo tape recorder (401L) at $279 and a portable unit (790).

Concertone will concentrate on its cassette and reel-to-reel tape recorder lines, said Price, and is working on a cassette receiver in the $200 range and a 4-track auto unit for about $89. Both units are geared for 1970.

interest in the future of audio-
video cartridges," said Giannini.

GRT Opens 2d Full-Line Store

BY BRUCE WEBER

LOS ANGELES — General Recorded Tape is opening its second full-line retail tape store as a forerunner to a chain of Locations across the U. S.

The new store, The Deck, located in the Bishop Show complex, will have, along with 39 tape tracks, a "cautiously opening additional stores in later months," according to Herb Hershfield, GRT sales manager.

Larry Finn, former merchandis-

Repeater manager of records and books at Korvette's, has been made GRT retail operations manager.

Like GRT's Los Altos, Calif., store, the Houston outlet will sell selected quantities of GRT and competitive brands, acces-

ories and hardware from seven manufacturers, including Borg-Warner, Automatic Radio, No-

reco and Craig.

The The Deck will sell 4- and 8-track cartridges, cassettes, reel-to-reel and GRT's four-tune cassettes In addition, it will sell and install auto and home tape players and accessories.

Initially, GRT opened a "t" rell laboratory" in Los Altos to gather marketing and merchandising data on traffic flow, packaging and effectiveness of point-of-models models.

The store in Houston also will be testing forms, formats, merchandising ideas and trying to solve retail problems such as open tapes and officetapes and retail tape and accessories.

The Houston store will be 2,500 square feet, with a sales staff of six guiding the oper-

Instant Cartridge

Just add tape.

The cam post, pressure pad, and pressure roller have been pre-assembled in our sunlit kitchens. But only you will ever know.

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CBS-Italiana

• Continued from page 16

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NORTH AMERICAN LEISURE CORP. &
STEREO DIMENSION RECORDS
are ready with 4 sensational new super stereo 8 tapes, cassettes, and open reel tapes

Proudly Presents these GREAT NEW STARS...GREAT NEW SOUNDS

GREAT NEW LABELS on SUPER STEREO 8 CARTRIDGES Cassettes—Open Reel Tapes
ampex invented a whole new month to help you sell more stereo tape!

Put London Month on your calendar and watch your days come alive with traffic and extra sales!

Mantovani, Tom Jones, Engelbert Humperdinck... these great super-stars are consistently on top of the charts—Ampex knows it, distributors know it, dealers know it. And now London/Ampex Stereo Tape will help you move all their great releases on Open Reel, 8-Track Cartridge, 4-Track Cartridge and Cassette with a super promotion!

MR. DEALER, THIS PROMOTION HAS EVERYTHING!
We're backing your London/Ampex inventory with exciting materials that are guaranteed to bring more tape customers to your store... Ad Mats, Artists Posters, Banners—great graphic pieces designed to attract your customers.

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Mr. Distributor, your Ampex Stereo Tape representative will fill you in on all the specifics of this great promotion. Call today!
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1  2  3  4  5  6

7  8  9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

MANTOVANI

ENGELBERT HUMPERDINCK

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DUNHILL

THE MOTHER WILL BE ON TV.
TOM JONES—MARCH 21
HER OWN SPECIAL ON ABC TV—APRIL 8
**BEST SELLING **

**Rhythm & Blues**

**Singles**

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**BEST NEW RECORD OF THE WEEK:**

"NEVER GONNA LET HIM KNOW"

Debbie Taylor (GWP)

By ED OCHS

**SOUL SLICES:** If you happen to be James Brown, then March is your month. King Records is celebrating the soul king's reign with a month of heavy promotion and merchandising. TV dates and deejay kits. As his "Give It Up Or Turn It Loose" hits the top spot in r&b, Brown is working his new "Soul Pride" instrumental disc up the charts. A de luxe James Brown album, "Say It Loud, I'm Black and I'm Proud" has been released. Double the classic title song and other best sellers such as "Lickin' Stick" and "Goodbye My Love." . . . Johnny (Loop the Loop) Thunder has joined Calla Records, which has also issued a new soulpepples disk, "You Turn Me On" b-w "This Garden of Eden" to challenge Countee's C and the Shells single "You Are the Circus." . . . The Hesitations, former Kapp group, have signed with GWP Records, the Gerald Purcell subsidiary. . . . Albert King's "As the Years Go Passing By" is becoming the bluesman's biggest record. His LP "King of the Blues Guitar" is also moving. . . . The late Otis Redding won Eye Magazine's Critic's Poll as "King of Soul." . . . Soul Sauce would like to see the Smothers Brothers give exposure to new—but old—soul stars-like Lightnin' Hopkins,. . . . The Exciters back on the charts with "You Don't Know What You're Missing," on RCA. . . . Also on the rock 'n' roll rebump: Sonny Til, formerly of the Orioles, now on RCA Victor. . . . Johnny Nash's new "Soul Folk" album on Jad features a three-dimensional cover (shades of the Rolling Stones' "Satanic Majesty's Request" LP), and will continue to use the 3-D photos on future releases. . . . Jimmy Robins debuts on Tangerine Records with "Lonely Street" b-w "Once in a Lifetime." . . . Stax has released a double-LP set of the label's hot product titled "Soul Explosion." It's the company's first. . . . The Ad Libs, breaking for chart action with "Giving Up," play the Apollo Theater in Harlem Friday (14), the Howard Theater in Washington on Tuesday (20), before hanging a tour of England on May 3. . . . Sly & The Family Stone set to appear on the "Ed Sullivan Show" March 23. . . . Donald Height has a hot prospect with his soul version of "Games People Play," on Jubilee.

**FILETS OF SOUL:** Melvin Van Peebles, whose "Bass Soul" album was the first pick of Soul Sauce's editors, has fared well in the r&b charts at last. Peebles, an author and movie director ("Story of a Three-Day Pass"), does not want to make "live" appearances his fare, but has agreed to perform with his supporting jazz ensemble at Harvard late in April. . . . Producer Jesse James ("25 Horse" and "Boogalo Down Broadway") will produce Bobby Newton and Benny & Tina for Mercury. James, who already has done the Brothers of Love "Yes I Am" on Blue Rock, will produce "Do the Whip It On Me" for the same label and "This Love Is Real" for the new soul duo. . . . Gene Stridell's new Atlantic release, "Eva," was produced by Irving Spive. . . . Aretha Franklin is nearing an agreement that will send the soul queen back to England in November for a mammoth concert at London's Royal Albert Hall. . . . The Foundations have reached gold for their "Build Me Up, Buttercup" disc. . . . The Uniques, produced by Guy Draper, appear at a college convention at the Hotel New Yorker here on Thursday (20) before touring the metropolitan area at the end of March with Sly & The Family Stone. . . . Stax Volt will distribute the Chicago-based Wes label, whose promising product includes a spoken word LP featuring NATRA president and WVON deejay, E. Rodney Jones. The material, "Night Is Right," was written by two inmates of the Illinois State Prison. Other West Side artists include the Soul Merchants, Maurice Jackson, the Forevers and Betty Jean Planner. . . . La Femme, a female r&b group, will debut on Roulette's Power Pak label with "This I Swear." . . . Imperial Records will issue four volumes of blues on the Legendary Masters Series containing material from the Imperial and Aladdin vaults, much of it never released. . . . Chuck Berry returns to Fillmore East on April 18. . . . The Hot Motown team of Asford & Russel (Continued on page 25)
THE MEMPHIS SOUND, produced and directed by Carla Thomas, with Sam and Sheryl Andrews also being fared in (Los Angeles) and NEW-TV prime-time slots over WTGW Metromedia special to honor its Booker T. and the MG's Stax Artist Starboard.

NEW YORK — Stax/Volt artists Booker T. and the MG's and Carla Thomas, with Sam and Dave, will star in "Gettin' It All Together," a one-hour Metromedia special to honor The Memphis Sound, produced by WNEW-TV.

Taping in mid-March for an April airing on WNEW-TV, the special will also be beamed in prime-time slots over WTTG (Washington, D.C.), KMBJ-TV (Kansas City, Mo.), KTTV (Los Angeles) and KNEW-TV (San Francisco).

Musical director for the special is Booker T. Jones, who wrote the theme song "Gettin' It All Together." He will perform with his band on the program. A special tribute to Otis Redding will feature Sam and Dave and Carla Thomas.

GLORIA TOOTE, owner-manager of Town Sound Studios in Englewood, N.J., launches the "Conscience for Mankind" campaign by naming Calla Records president Nate McCalla in charge of raising Biatra relief funds in the music industry. Designed to create better understanding between the races, the program has also attracted, left, Dave Hepburn of Metromedia and public relations counsel Larry Lowenstein, both members of the board of directors.

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Collected and arranged by Milton Okun, noted musical arranger and instructor. A unique collection of more than 70 favorite folk songs, complete with words and music, contributed by America's top 57 folk singers and groups. Songs range from mountain ballads to gospel...from political-protest messages to lighter, whimsical tunes. Individual artist photos and personal bio accompany each selection and help in making this a rare composite of current Folk Americans for folk fans and all music buffs. Maynard Solomon, President of Vanguard Recording Society, writes: "The book sums up the folk renaissance better than any previous collection, and if widely circulated could lay the groundwork for a new revival of traditional music."
De Luxe hard-cover edition. 241 pp. 8½ x 11. $8.95 per copy.

**MANAGING TODAY'S RADIO STATION**
by Jay Hoffer, Station Manager of KRAK, Sacramento, Calif. — one of today's most knowledgeable station executives.
Everyone involved with the broadcasting industry will find something of interest in this new 288-page business manual. A series of informative essays outline the major principles evolved by Mr. Hoffer in his wide 20-year broadcasting career. The book is presented in three detailed sections: Part I—Management Thinking, Part II—Programming and Part III—Sales. Covering every facet of broadcasting this book is ideal reading for broadcasters, media buyers and marketing personnel.

**This Business of Music**
by attorneys Sidney Shein and M. William Krakowski
Edited by Paul Ackerman
House Editor of Billboard Magazine
A vitally significant new reference volume designed to authentically guide its readers through the practical music business legal complexities of the music industry. It features a series of comprehensive essays on all aspects of the music business and includes a vast collection of reference appendices alone—including actual reproductions of company and union contracts; copyright forms; writer's agreements; license applications and much more. Hardcover. 480 pp. 6 x 9¼. $19.95 per copy.

**More About This Business of Music**
by Sidney Shein and M. William Krakowski
Edited by Lee Zhu
A practical guide for four additional industries closely linked to the music business, which includes not treated by THIS BUSINESS OF MUSIC. Volume I—Music: The Business of Music—Music Copyrights & Library Reproductions. Hardcover. 140 pp. 6 x 9½. $6.95 per copy.

**Successful College Concerts**
by Kenneth Kragen and Kenneth Fritz, managers of well-known music personalities.
A tremendous amount of information and advice has been synthesized and has been compiled in this 288-page volume. Here are the step-by-step procedures involved in planning and presenting outstanding college and professional music. Everything from initial stages of selecting an attraction to last-minute details on opening night. A comprehensive college entertainment workbook by the managers of the Smothers Brothers, The Four Freshmen and other top performers. De Luxe hard-cover edition, 88 pp. 5½ x 8½. $4.95 per copy.

**The Country Music Story**
by Robert Shelton, Folk Music Critic of The New York Times, and Burt Goldblatt, photographer
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This richly researched, crisply presented chronicle of country music's phenomenal "seen to California" history is accompanied by one of the most fascinating series of photographs ever published. A book that will fascinate many, rare hitherto unpublished photos. De Luxe hard-cover edition, 256 pp. 7¼ x 10. $14.95 per copy.

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Radio program and sales are assured as weaves and incantations spun to eerie-ly lyrics and hypnotic harmonies should bring forms by the cast are all the Dame, latest easy-listening hit, Country Roads & Other Places, venture, which should prove a team has done it.

Butler, one of the hottest multi-talented, electric and exciting performer, here is a bright, 4th album for Columbia. Here at last is the long-awaited album debut of Paul McCartney. His second solo album is a high in hit records, his former band's music, "The Way It Used to Be" and its pre-vious chart single, "Take It Easy."

COUNTRY CONCERTS. The Great American Songwriter, Tracks, and Elysium Jazz Club. Earth Opera's latest solo album, featuring the American Songwriter, TRACKS, and Elysium Jazz Club. Earth Opera's latest solo album, featuring the American Songwriter, TRACKS, and Elysium Jazz Club.

Robert Goulet - Break Down New, Columbia CS 7974 (s).

In addition to "30 Days In A Balloon," his latest easy-listening hit, Goulet revises some of his big hits of the 1940's and 1950's on his latest album. "Groovy Baby" and "It's A Fellow, It's A Fellow."

Robert Goulet - Break Down New, Columbia CS 7974 (s).

THERE IS NO QUARTET, including "Hey Jude," "Those Were the Days," and a familiar rendering of "Honey."

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YOU SAW,
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The Ronettes
Featuring the voice of Veronica
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Believe us, we tried to push
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Donovan's fastest selling
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and Tapes
Score Registers High With Writer Haskell

By ELIOT TIEGEL

LOS ANGELES—A composer creating music for commercials has to keep up with the ideas that have been circulating in the pop field. If you have a psychological effect on the listener, it has to be real. Certainly, a hard rock band, a news story, or the very latest in computer technology could be used. However, the music has to be something that fits the occasion. The composer must be able to create music that will appeal to the target audience. Here, Haskell has found a way to blend the old with the new to create music that is both timeless and fresh.

Haskell feels like a San Francisco account executive, Art Twin of the sound of the West Coast, where music is a way of life. For the commercial people, music is an important tool. It can create an atmosphere that is both exciting and relaxing. Haskell says that one of the keys to success is having a good ear for what is happening. He says that if he can create music that will make people feel good, then he has done his job.

Haskell has written music for commercials for companies such as Shell and Texaco. His music has been used in television commercials and in film soundtracks. He says that he enjoys being involved in all aspects of the music business and that he is proud of what he has achieved. Haskell is a true professional and continues to work hard to create music that will be remembered for years to come. (Continued on page 58)

Chicago—The trend by manufacturers wanting commercial composers geared for special radio formats is helping Johnny Joplin crack what he describes as "the commercial producing clique" here. There are several records that have a psychological effect on the listener. If you have a message to convey, the music has to be interesting and exciting. The composer must be able to create music that fits the occasion. Here, Joplin has found a way to blend the old with the new to create music that is both timeless and fresh.

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Radio–TV programming

D.C. to Play Host to Radiomen
In a Meeting ‘Triple Header’

WASHINGTON — Radiomen from all over the nation will converge here starting Friday (21) for three back-to-back meetings.

Leading off will be concurrent conventions of the National Association of FM Broadcasters and the Student Program Association of the Intercollegiate Broadcasting System March 21-23 at the Washington Hilton Hotel. Then the grandaddy of all conventions, the National Association of Broadcasters — will hold its 47th annual convention, getting under way on March 23, just as the other two meetings end, at the Shoreham and the Sheraton Park hotels.

The luncheon speakers of the NAB this week will be O. Pastore, chairman of the Senate subcommittee on communications, Monday; Frank Pace, chairman of the Board of the Public Broadcasting Service, Tuesday; and FCC chairman Rosel H. Hyle, Wednesday.

John B. Fetter, president of the Fetter Broadcasting Co. in Kalamazoo, Mich., and owner of the Detroit Tigers, has been chosen to receive the annual Distiguished Service Award from the NAB. One of the highlights of the annual convention will be an address by Dr. Mary Young Jr., executive director of the National Urban League, Monday.

Sessions Set

Charles M. Stone, NAB vice-president for radio, has set up a series of panel and round table sessions this year. As part of FM Panel 1 this week Kenneth M. Polinger of WTMF-FM in New York will report on activities of the NAFM Radio Committee and Edward D. Allen of WDOR in Sturgeon Bay, Wis., will moderate an FM format panel session of Jerry Holley of WRR-FM, Dallas; Walter Tucker of WRR-FM, Dallas; and Jerry Chapman of WFIA-FM, Los Angeles. David Woodhouse, executive director of the Radio Advertising Bureau, will be the moderator.

The NAFMB will open with a speech on the future of FM by Abe Voron. Among the outstanding speakers on the convention will be Walter E. Schwartz, president of ABC radio network, Monday. Most of the sessions Saturday will be devoted to sales by 40 marketing directors. In this week’s Krasiv of KRAV, Tulsa; Bob Sales, sales manager of Blair Radio, New York; and Jerry Michaels of WDVR-FM, Philadelphia; and Neil WSB-FM, Atlanta, and John Scheuer Jr. of Triangle, speaking.

William Meeks of PAMS, Dallas, and Alan Shaw of ABC News Radio will be among those speaking in regards to programming.

650 Delegates

More than 650 college radio delegates are expected for the annual IBS convention. According to Dr. Fred Campbell, dean of the organization, the dinner speaker will be John W. Macy, president of the corporation, Monday. Exhibits in the museum record company sales will be handled by Paul Brown of Paul Brown Enterprises. Several radio and record people will speak.

Program Review

Jacobs’ Brainchild a Swinger

LOS ANGELES—Plans were being discussed last week for syndicating new or future hard rock, the best musical documentary ever produced. The 48-hour package of records which featured 149 reels of tape, was first exposed to the public a short time ago, achieving an astronomical rating of 26 per cent in a special

Radio, Smith said, is a vital force. Unfortunately, it’s getting long pants again. I was in radio before television came on the scene. I was one of the first stations to play rock ‘n’ roll. There lies one of our problems: The people who were listening to rock back in 1954 and 1955 are now in their early 30s. Now the rock sound when it started was pretty bad. But the Simon and Garfunkels of today are quite captivating.

Yet, obviously, people don’t stay teens all of their lives. And there are many, many good records of music they can play with the younger people. He indicated the need for more research into the habits of teenagers and young adults. “Somebody should head the line, for civil good, that only housewives listen to radio during the middle of the day. But look at your ratings book. There are lots of men listening in that time period. We have also found through research that teens are not reading the newspaper—that they want news on radio.”

One of the most interesting industry situations occurring now, he felt, was the revitalization going on among the former old-line stations. From coast-to-coast there are many who’re now taking a long look at their programing and deciding to modernize. He felt this was good. But the basic idea to good radio in a format, he said. “It used to be said years ago that if you had a radio license, it was a license to steal. This is not true anymore. You must have a license. But the stations can make it difficult to do business in the world and the greatest signal, but unless you have the drive, the creative people to operate it, you don’t have a thing.”

Radio in any form, much of our attention in radio today should be directed at the young level—getting more high caliber, high school and college students interested and involved in this business.

Study the Key to Success: Smith

SEATTLE — The only way to maintain a successful radio station is through constant re-evaluation of your format, executive, director of Seattle, Portland, and Spokane Radio, which includes KDR, Seattle, and KCKN, Kansas City.

“After the ratings go down, it is a good time to evaluate your station. But the greatest problems of our industry are in the area of how to prevent the example, through copying and a lack of creative people in the industry.” The greatest problem of the last few years have wound up with a sterile sound. Our chain is in a half way between the FM stations and four FM stations and the secret is, How many of the major problems I have, I guess this is why one of the most exciting facets in radio today, to me, is the new young people coming up.

“But, at the same time, I feel there can never be enough research. Doctors go to school to learn how to cure with medicine; they don’t learn often enough how to prevent the disease. If more people paid more attention to preventing the disease, radio in the industry would be better off.”

What happens basically with Top 40 radio is that a guy builds a format that’s successful and then he wakes up one day to find the station has been the same the past year. After all, the Top of audience here, is dropping a heavy portion of its music to go to a telephone conversation format or any other format. “You’re in showbusiness in radio and the secret is, How often do you want to see that ballyhoo? No matter how much promotion you put into it, it can grow boring after a while.”

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WMCA Cuts Music For Phone Talk

NEW YORK—WMCA, after a long struggle against 50,000-watt WOR-FM in the Top 20, has decided to strip music. “Top of audience here, is dropping a heavy portion of its music to go to a telephone conversation format or any other format,” Dr. John E. Fetherston, president of WMCA has decided. “In the Top 20, Top 40 records will be played fourth. After all, Top 40 radio is a niche.”

Terrell Metheny Jr., program director, said the decision for the format change was a management one and would probably prove beneficial to the records. “Top 40 music will be cut drastically during the day and “the ultimate in his music will be played.” He felt there would be a chance to expose more records this way. News approach on the station will be up. Buzz Bennett, assistant program director, resigned in an unrelated matter to become general manager of Bang Records. It is not known at this time what effect the programming change will have on the personnel lineup. The move was unexpected in programming circles, although it was known that management at the station had conferred with several general managers about taking over the station.

Only two critical come to mind—Col. Tom Parker helped by suggesting where several old interviews of Elvis could be obtained; he refused to grant a fresh interview on the grounds that it would open the doors to a world of requests. I consider this proper and one that history might look upon with disfavor in years to come. Because, without his offer, there is no history. Elvis was not given his proper attention, his proper niche.

Next, 48-hours was much too short.

Ron Jacobs is to be commended; what he has attempted to do is probably the most significant undertaking in Top 40 radio. There is already talk of up-dating the program and air ing it on an annual basis. One thing for sure, if it goes into syndication, it will be the most sought-after piece of property in recent radio—and worth the price whatever the cost.

CLAUDE HALL

KUFR RADIO STATION in Phoenix welcomes Capitol Records artist Wanda Jackson on opening night at Mr. Lucky’s nightclub. From left, Bob Maples, Mr. Lucky’s; Joe Thompson, vice-president of KUFR, Wanda Jackson; Mrs. Larry Mahan; Wendell Goodman, Wanda’s husband and manager, and rodeo star Larry Mahan.

MARCH 15, 1969, BILLBOARD

WXPN-FM BOWS A PUBLICATION

PHILADELPHIA — WXPN-FM, stereo station that plays progressive rock, jazz, folk, and classical music, has launched a monthly publication called Logos. The station is professional according to program director Frank Fitzmaurice, is not meant to be a list of all records played by the station. It is a refinement cash sales. “Logos is a compilation of the tastes of our deejays and listeners in reference to new releases. Logos lists title, artist, and favored cuts.

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LOGOS, 35
NEW YORK—The lack of personality on some stations might be the fault of the program director, believes Jerry Graham, a former program director of WNEW who now is a partner in the programming consulting firm of Graham, Rutenberg.

"Too many personalities on radio stations go through weeks and weeks on the air without hearing from a program director or station manager unless it's a comment telling them not to play a certain record or telling them not to do something because the client is getting angry."

"Every performer wants to know if what they're doing is good or bad or how they can improve themselves. But too few program directors don't concern themselves with how the performer or critic listens or talks," said Graham, who has had a lot of trouble with Van Dyke going to another station—meaning that it is not necessary for Van Dyke to be on the air.

The first thing Graham does when going into a station with his partner Bernie Rutenberg is to see if the program director and the manager have their radios on. "Can you believe that some managers don't even listen to their own radio station?"

But mostly a station's success or failure depends on the personalities and the program director. Graham has always taken great respect for the personality. A station isn't just a music list. That's why we try like hell to adjust the existing deejays at a station. I like to think of drawing what's in a deejay out of him. Let him expand and develop.

Among the stations that the firm has consulted are WFMJ, Youngstown Ohio; WHDH, Boston; WOWO, Canton, Ohio. WFMJ, the easy listening station, has moved from fifth to second in ratings since Graham, Rutenberg Inc. took over and is now the No. 1 adult music station.

This may seem like a big hurry-go-round, but Ted Atkins, a former program director of WNEW, says, "If I could make two tapes of 10,000 people, one with good ratings and one with bad ratings, I'd be able to tell you exactly what's in a deejay out of a station."

By CLAUDE HALL
Radio-TV Editor

little outdoor Mexican restaurant on the Guadalupe River near the University.

"If I were in charge of the station, I'd have to find out what the station needs and see what I could do to make the station better."

The name of it... Maxine Johnson has resigned as record librarian and country music deejay with WTAQ, La Gr. Ill. Station has also hired new talent—Jerry James has been promoted to program manager at WFPX, 24-hour country music station in Fort Worth. 

Bruce (Coulis) Brue) Morrow has just taped a pilot for a 10-hour TV show for Screen Gems is now out trying to sell it, but they don't want any publicity yet. Morrow, of course, will continue his WABC, New York, radio show whether the "Bruce Morrow Show" makes TV history or not. I understand the TV show is quite a bit different from the usual bandshell type of show and instead of Morocco, WRC in Washington, D.C. will be used.

We have a policy of equalizing the criticism... to give a station a fair chance to hear what's in a deejay out of him."

Stan Garner, formerly of WUBE in Cincinnati, is now with WFMJ in San Antonio. Bobby has joined KYA as weekend director; he's been with such stations as WXYZ in Cleveland. What he likes about WXYZ is the airplay for the deejays and location and used to eat tacos and drink Coca Cola pots de choc at that

Go E H i p


WXYK, 900 Bedford Ave, Cleveland, Ohio 44114, needs a strong producer for its sister station, WVIZ, Cleveland. Send resume to Station Manager, 212 East Superior, Cleveland, Ohio 44114.

Detroit easy listening station, FM station needs a program director with four years experience in the recording and production end of the air. Send resume to Station Manager, 115 West 46th St., New York, N.Y.

Need a computer supervisor to handle the computer end of the station. Send resume to Station Manager, 115 West 46th St., New York, N.Y.

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"You can't blame a station's manager if he has Saturday night radio stations."

"But mostly a station's success or failure depends on the personalities and the program director. Graham has always taken great respect for the personality. A station isn't just a music list. That's why we try like hell to adjust the existing deejays at a station. I like to think of drawing what's in a deejay out of him. Let him expand and develop.

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Radio-TV programming aids: Programming guidelines from key, pacesetting radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Best Leftfield Happenings.

**HOT 100**

1. "Just Blow in His Ear," David Wilkis, FEFF
2. "Xenia, Ohio (WBZ), Chad Musician, Personality Director.
   - "I'll Share My World," George Jones, Capitol.
   - "Hungry Eyes," Merle Haggard, Capitol.
   - "Honey," Donna Fargo, Columbia.
   - "I Don't Want To Be A Lover," Donna Fargo, Columbia.

**EASY LISTENING**

   - "Booker T and the MG's (The Memphis Mafia), "Booker T and the MG's," RCA.
   - "Sweeter than the Sun," Al Green, Stax.
   - "Dream," Soad Khan, Atlantic.
   - "This is Love in Valentine," Dionne Warwick, Scepter.

**COUNTRY**

2. "Margie at the Lincoln Park Inn," Bobby Bare, RCA.
3. "It's You, It's Me," Bobby Bare, RCA.
5. "Burnbank, Call, (KQO)
6. Larry Scott, Music Director.
   - "Jeff and Julie," Jim Ed Brown, RCA.
   - "Baby Talk," Sonny Bono, Decca.
   - "Nothing But a Memory," Sonny Bono, Decca.

**MARCH 15, 1969, BILLBOARD**

**NEW YORK**

Frankie Crockers, who bills himself on WMCA in New York as the world's largest disk jockey, gets a visit from Ray Barretto. "Hard Hands" on Fania Records is Barretto's latest single.

**Barnett Praises Role Of Syndicated Show**

Los Angeles — Recording artist Ray Barnett praised the role of syndicated music specials in an interview that aired recently on the "Agony" television show. Barnett, who produces a daily syndicated radio show, said he believes that syndicated music specials are becoming an important tool for music promotion.

Also on the show, Barnett praised the role of "Collage," a new television series that features chart action groups. The series will be filmed at the groups' performances in various locations.

Barnett recently formed a management company, Kaleidoscope Records, and is busy promoting a new album, "Bark and Bowl," by his client, Ray Barnett.

**Radio-TV programming aids**

Several radio stations are using "unique teams" to maximize exposure in syndicated markets. The talent on "Collage" includes Ray Barnett and Charlie Byrd and the Kids Next Door, while comic George Kirby and Martin Dingley are featured on "KVEG in Las Vegas." Needs counties are currently being held for up to 15 minutes of exposure to artists from Barnett's stable.

**Radio-TV programming aids**

"We receive very few records from Barnett," said one programmer, "but they are very predominant on the charts. We have to use this time to say to Decca, I believe Barnett is well known across the country and it's important to see that we get a whole bunch of them."
GAVEN MQUITI N' "YOU GAVE ME A MOUNTAIN" (MONUMENT 45-1132) CARL VAUHGHN

When Marty Robbins wrote "You gave Me A Mountain," he must have had Carl Vaughn in mind. The smash pop hit by Frankie Laine — Now a smash country hit

EXCLUSIVELY ON MONUMENT RECORDS

Country Music

Ampeg Ceremonies Mark Gifts to Country Hall

NASHVILLE—In a day of ceremonies, Ampeg made a series of presentations to the Country Music Hall of Fame and Museum, and announced 13 more endorsers of the Ampeg Guitar.

Gene Dudd, national sales manager of Ampeg, presented the first bass pickup for amplifying an acoustic bass electronically. Dudd honored Everett Hull, founder of the Ampeg Co., who devised the first bass amplifier.

Billy Grammer presented his first hand-made guitar to the Hall of Fame, and it was accepted by Roy Acuff, Frank Jones, director of the Country Music Foundation and Bill Denny, chairman of the board.

Endorsing the Grammer instrument were Ernest Tubb, Lester Flatt, Porter Wagoner, Dolly Parton, Stu Phillips, Bill Carlisle, Ernie Ashworth, Van Trevor, Claude Gray; Leslie Wilburn, Garn Littledyke and Bill Floyd.

The ceremonies marked the first anniversary of the local office of Ampeg and the official opening of its factory service center. Carl Hughes will manage the center.

A board meeting of the Grammer Guitar company was held, and directors in attendance included Congressman Fred Moore, South Carolina; Dave Sturgill, Jim O'Steen, Roger Cox, Charles Monley, Jim Williams and Roy Wiggins. The board discussed future expansion areas for the guitar line.

Special tribute was paid to Wiggins for his operation of the Ampeg operation here. Among those on hand were John Forbes, chairman of the board of Ampeg, Al Dauro, president, and Porter Falcon, Frank Camp, Doyle Holloway and Jerry Melillo.

Allee Lansing, which also is distributed by Ampeg, was represented by Roger Faust, sales manager of the music sound product division in Anaheim, Calif.

Honorary citizenships were bestowed upon top officials of the Ampeg firm. All arrangements were handled by Margorie Perkins.

TEXAS SMILES—after a most successful two-day run at the Houston Livestock Show & Rodeo, Feb. 25-26. Headlining were Sonny James and The Country Gentlemen and the Boots Randolph Show. Above, left to right, are Bill Bailey, VIKK, Houston, who introduced Sonny James; Boots Randolph; Jerry Reed on the Randolph Show; Dick Weekly, general manager of the rodeo, and Billy Deaton, packager and promoter.

Ligon, Jackson: Form Graves to the Groove

NASHVILLE—Two cemetary owners have joined with an attorney to form a record label and publishing company devoted to exploit one man.

The man is Johnny Bragg, who wrote the hit song of several years ago, "Just Walking in the Rain" while serving time in the Tennessee State Prison. Bragg later was released, but then was reimprisoned on a parole violation, only to be released a second time.

H. Raymond Ligon and Sewall B. Jackson, both in the cemetery business, and attorney F. Clay Bailey Jr., formed the Elbeay Enterprises, Inc., a publishing and recording corporation.

"This is primarily to reintroduce the great writing and singing talents of Johnny Bragg to the music world," Jackson said.

Bragg has a repertoire of original unpublished compositions which the firm expects to publish, with many of these recorded by the firm with Bragg as the vocalist.

The first single is "They're Talking About Me," just released. It is backed by "Is It True, Darlin'?”

Groom Turns To Ballroom

MESQUITE, Tex. — Dewey Grooms, owner of the Longhorn label, has closed his offices to devote full time to his re-modeled ballroom in Dallas. His two publishing firms, Sarah and Longhorn, will continue to exist, and will be housed in the ballroom.

Of the two remaining Longhorn artists, one already has been signed by another label. Vern Stovall will now record for Monument, and Janett McBride for a contract negotiation with a major label.

Longhorn Records has operated for more than a decade. However, Grooms has turned to the Longhorn Ballroom, which now will seat 1,200 at tables and still leave 6,000 feet of dance floor. The property centers some four-and-a-half acres. It is sold out virtually every operating night.

Grooms, a one-time partner of the late Jack Ruby, entered the nightclub business at the Top Rail in 1949, then worked for Ruby at the Silver Spur. He later went into business for himself, now owns one of the largest country nightclubs in the world.
Country Music

SETTING THE PACE for the country music community, Stonewall Jackson and Larry Moeller sign up the Minute Men for membership in the Country Music Association. Jackson, a lifetime member, is at left, then Larry Moeller, a CMA director, and Ron Elliott, Harry Alsup, John Virgin and Reggie Allee.

Nashville Writers Board Backs CMA on Credit Bid

NASHVILLE.—The board of directors of the Nashville Songwriters' Association has endorsed the action of the Country Music Association in its efforts to secure proper label credit for the songwriter.

The CMA, at its last board meeting, introduced a resolution calling for the record firms to give consideration to such credit. The NSA objectives list full-name writer credit on the labels.

Buddy Mize, president of NSA, noted that many writers have similar names, and the use of a first initial only or no given-name identification at all is confusing at best. The NSA is seeking to have the writers' first name spelled out in full.

Mize said labels also are prone to eliminate any writers' credit at all on album jackets. "Since album jackets contain credits (and deservedly so) for the producer, the arranger, the mixer, the re-mixer, the editor, the photographer, the air director, etc., we feel those responsible for the song itself should have their names appear in full on the jacket," he said.

Clark MC's Fete Of Local NARAS

NASHVILLE — The announcement that Dick Clark will be master of ceremonies at the Nashville NARAS show Wednesday (12) completed the roster for the gala.

Clark, who has made strong inroads in the Nashville music scene during the past two years, will handle the show which includes Jeannie C. Riley, Jerry Lee Lewis, and Sam and Dave.

Clark, whose "American Bandstand" has 18 years of longevity, first moved into the country picture in October 1967, when he represented a musical instrument company during the convention ceremonies of the "Grand Ole Opry" birthday celebration.

The "perennial teen-ager" returned last October to debut his film "Killers Three" during the convention. He has expressed an interest in country music, and has discussed plans for films utilizing Nashville talent.

'DAMN' FEELS CENSOR'S KNIFE

NASHVILLE — A word in Ed Bruce's social commentary was bleeped off the Flatt & Scruggs syndicated show.

Bruce, Monument artist, sang his newest release "Everybody Wants to Get to Heaven" on a Flatt & Scruggs taping. The song contains one casual "damn."

"I was never so surprised in my life," said Bruce, "as when I saw the program and found they had bleeped 'damn' out of the song."

Bruce felt the word was not offensive, but agreed that Flatt & Scruggs are purists.

MARCH 15, 1969, BILLBOARD

YEAR AFTER YEAR THE HITS KEEP ROLLING ON

1958 "Alone With You"
1959 "Another"
1960 "Anymore"
1961 "Three Hearts in a Tangle"
1962 "Second Hand Rose"
1963 "Peel Me a 'Nanner"
1964 "Strangers"
1965 "White Lightning Express"
1966 "The World Is Round"
1967 "Rainbows & Roses"
1968 "If the Whole World Stopped Loving"

1969 WHERE THE BLUE AND LONELY GO

ROY DRUSKY

Exclusively on Mercury Records

BILBO YABE, Nugget artist, has signed a promotional contract with Dal-Hart Enterprises to handle national promotions for her next release, "We Got Love." Looking on are Mike Hogan, left, her husband, and Ralph Paul, WENO disk jockey and national promotions manager for Dal-Hart.
Following His Smash Single,

SONNY BONO

S O R R Y  J A M E S

A L S O  O N  T A P E  C A R T R I D G E S

H I T  A L B U M S

T H I S  N E W  H O T  E L L ' N  A L B U M !

O T H E R  H I T  A L B U M S

T H E  S O U T H E R N  G E N T L E M A N

C A P I T O L  S T  1 4 4

C A P I T O L  S T  1 1 1

C A P I T O L  S T  1 9 3

S E L L I N G  A L B U M !

T H I S  N E W  H O T

O N L Y

T O N E T Y.

C A P I T O L  B X T 1 4 4

C A P I T O L  B X T 1 1 1

F O L L O W I N G  H I S  S M A S H  S I N G L E ,
Hot Country Singles

This Week Last Week Title, Label & Number & Publisher Weeks on Chart

1 ONLY THE LONELY
Sunny James, Capitol 2370
(Acuff-Rose, BMI)

2 DARLING YOU KNOW I WOULDN'T LIE
Kory Ridings, Decca 32580 (Bluesway, BMI)

3 WHO'S GONNA MOW YOUR GRASS
Nashville Arrows, Capitol 2377
(Blue Book, BMI)

4 KAM-LIGA
Charley Pride, RCA Victor 47-9716
(Motown, ASCAP)

5 MY WOMAN'S GOOD TO ME
Ronnie Thompson, E. 5-1040 (Gamble, BMI)

6 GOODTIME CHARLIE
Del Reeves, United Artists 39487 (Passmore, BMI)

7 UNTIL MY DREAMS COME TRUE
Jack Greene, Decca 32562 (Blue Creek, BMI)

8 TO MAKE LOVE SWEETER FOR YOU
Jerry Lee Lewis, Smash 24026 (Gable, BMI)

9 DADDY SANG BASS
Johnny Cash, Columbia 4-44098 (Press of Cash/Cedarwood, BMI)

10 KAY
John Wesley Ryles, Columbia 4-44682 (Moss-Rois, BMI)

11 WHO'S JULIE
Mel Tillis, Coral, 5-997 (Barton, BMI)

12 WHERE THE BLUE & LONESOME GO
Roy Drusky, Sunbeam 23066 (Sands/Disques, ASCAP)

13 NONE OF MY BUSINESS
Hank Snow, Capitol 1112 (Tree, BMI)

14 CUSTODY
Luke the Drifter, MGM 14220 (Screen Gems/Columbia, BMI)

15 IT'S A SIN
Marty Robbins, Columbia 4-44723 (Winey, ASCAP)

16 NAME OF THE GAME WAS LOVE
Hank Snow, RCA Victor 47-9667 (Dimacron, ASCAP)

17 LET IT BE ME
Grain Campbell & Bobby Gentry, Capitol 2376 (R.L.C., ASCAP)

18 EACH TIME I FOLLOW YOU
Johnny Bush, Shop 223 (Pamper, BMI)

19 WOMAN OF THE WORLD (Leaves My World Alone)
Loretta Lynn, Decca 32459 (Sunfire, BMI)

20 RESTLESS
Carl Perkins, Columbia 4-44722 (Cedarwood, BMI)

21 HUNGRY EYES
Marie Hoppert, Capitol 2302 (Blue Book, BMI)

22 JOE & MABEL'S 1ST STREET BAR & GRILL
Nat Shively, RCA 9770 (Tree, BMI)

23 DON'T WAKE ME I'M DREAMING
Walter MacHulis, Decca 32794 (Peggy Re, ASCAP)

24 THE CARROLL COUNTY ACCIDENT
Porter Wagoner, RCA Victor 47-9651 (ASCAP)

25 RINGS OF GOLD
Dorothy West & Ron Gibson, RCA 9719 (Acuff-Rose, BMI)

26 FADED LOVE AND WINTER ROSES
Carl Smith, Columbia 4-44702 (Winey, ASCAP)

27 SHE'S LOOKING BETTER BY THE MINUTE
Jay Lee Webb, Decca 32450 (Sunfire, BMI)

28 FROM THE TOP TO THE BOTTOM
Bobby Bare, Monument 1123 (Columbia, BMI)

29 EACH AND EVERY PART OF ME
Bobby Lewis, United Artists 9476 (Screen Gems/Columbia, BMI)

30 BRING ME THE GOOD NEWS
Willie Nelson, RCA Victor 47-9644 (Country, BMI)

31 JUST HOLD MY HAND
Johnny & June Mabry, Capitol 2364

32 A BABY AGAIN
Neil Williams, Jr., MGM 14214 (United Artists, BMI)

33 WHEN THE GRASS GROWS OVER ME
Jerry Jones, Monument 1323 (GM, BMI)

34 THE GIRL MOST LIKELY
Jannet C. Riley, Plantation 7 (Screen Gems, BMI)

35 YOURS LOVE
Dolly Parton & Porter Wagoner, RCA Victor 47-9655 (Columbia, BMI)

36 WHERE THE BLUE OF THE NIGHT MEETS THE WORLD OF THE DAY
Mark Collin, RCA 47-9710 (Down Home, BMI)

37 THE BALLAD OF 40 DAGS
Tom T. Hall, Mercury 75363 (Noxley, BMI)

38 THE PRICE I PAY TO STAY
Johnnie C. Riley, Capitol 2378 (Wayfay, BMI)

39 RIBBON OF DARKNESS
Connie Smith, RCA 74-0116 (Rhineland, ASCAP)

40 IF I HAD LAST NIGHT TO LIVE OVER
Lynn Anderson, Chart 35-29011 (Green Grass, BMI)

41 OUR HOUSE IS NOT A HOME
Charlie Louvin, Capitol 2358 (Blue Creek/Hill & Range, BMI)

42 WHAT ARE THOSE THINGS (With Big Black Wings)
Charlie Louvin, Capitol 2358 (Blue Creek/Hill & Range, BMI)

43 THINGS THAT MATTER
Vince Taylor, Royal American 280 (Sumer, ASCAP)

44 GALESTON
Jim Cornett, Capitol P-2428 (LeMa, ASCAP)

45 BACK TO DENVER
George Hamilton IV, RCA 74-0100 (Acuff-Rose, BMI)

46 YESTERDAY'S LETTERS
Billy Joe, Decca 32447 (Paxey, BMI)

47 MY LIFE
Bill Anderson, Decca 32445 (Stullin, BMI)

48 I'VE GOT PRECIOUS MEMORIES
Barney McKenna, Jubilee 7208 (Passmore, BMI)

49 SET ME FREE
Ray Price, Columbia 4-44720 (Tree, BMI)

50 GLAD SHE'S A WOMAN
Billy Grams, United Artists 50447 (Columbia, BMI)

51 WEDDING CAKE
Connie Francis, MGM 14253 (Singleton, BMI)

52 IF I HAD A HAMMER
Wanda Jackson, Capitol 2379 (Suedow, BMI)

53 SWEET LOVE ON MY MIND
Cluice King, Columbia 4-44744 (Sedalia, BMI)

54 COME AT HOME & SING THE BLUES TO DADDY
Bob Luman, Epic 5-1025 (None, BMI)

55 A FUNNY THING HAPPENED TO MIAMI
Tea Biter, Capitol 2396 (Tree, BMI)

56 SWEETHEART OF THE YEAR
Roy Price, Columbia 4-44701 (Tuckahoe, BMI)

57 HONEY TOPKAY SEASON
Charlie Walker, EMI 5-1042 (Blue Creek, BMI)

58 SOMETHING'S WRONG IN CALIFORNIA
Wayne Jennings, RCA 74-0107 (Earl Barton, BMI)

59 SOMEBODY'S ALWAYS LEAVING
Sherrill Crow, Columbia 4-44726 (Cedarwood, BMI)

60 WHEN YOU'RE SEVENTEEN
Johnny Golden, Decca 32260 (AcuMac, BMI)

61 BIG BLACK BIRD
Jack Blanchard & Micky Morgan, Waylons 1028 (Buck Bay, BMI)

62 I SEE THEM EVERYWHERE
Carl Smith, Dot 17207 (Brazos Valley, BMI)

63 SON OF A PREACHER MAN
Peggy Lipton, Dot 43-1179 (Tree, BMI)

64 CARLIE
Buddy Holland, EMI 5022 (Russell-Cosio, ASCAP)

65 IT LOOKS LIKE THE SUN'S GONNA SHINE
William Brooks, Decca 32449 (Sunfire, BMI)

66 SATURDAY SATURDAY SUNDAY SUNDAY
Ernest Tubb, Decca 32448 (Cedarwood, BMI)

67 JOHNNY ONE-TIME
Brenda Lee, Decca 32428 (Hill & Range/Blue Creek, BMI)

68 FLAT RIVER MOUNTAIN
Norton Lindsey & the 6400s, Capitol 2343 (Blue Creek, BMI)

69 BIG WHEELS SING FOR ME
Johnny Dollar, Chart 39-1070 (Younk, BMI)

70 WHAT KIND OF MAGIC
Lee Stevens, Decca 32454 (Don White, ASCAP/Northern Music, BMI)

71 I ONLY RETEGR
Bill Phillips, Decca 32422 (Columbia, BMI)

72 TAKE IT BACK
James Drury & June Stevens, Columbia 4-44723 (Macco, ASCAP)

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WITH THEIR SMASH RECORD OF "BIG BLACK-BIRD" ON WAYSIDE RECORDS, WHICH IS HITTING ALL THE C&W CHARTS AND IS SET TO MOVE OUT NATIONALLY TO POP.

Country Music

Cap's Nelson Production Whiz

LOS ANGELES—Ken Nelson maintains a hectic production schedule as Cap's leading country music a & r man. Nelson, who celebrates 20 years with Capitol in August, records 16 artists out of the label's nearly 30 country personalities. Years ago, he pointed out, he personally handled 30 acts. Now he relies with greater frequency on Capitol's Nashville-based producer Kelso Herston, who is just the third country producer retained by the company in Nashville.

Whereas he used to spend upwards of seven months a year recording in Nashville, Nelson is now a visitor to Music City USA about four times a year.

Nelson estimates he signs five new country acts a year and can get some indication of whether there will be public acceptance after the first five singles. If an artist is a promotional enthusiast and his records get good airplay, but his sales aren't particularly spectacular, Nelson will keep him on the roster.

When he signs an artist, Nelson looks for two qualities: The ability to relate emotions to other people. Good musical quality.

As he begins to slowly phase himself out, Nelson is involving his associate Herston on more and more of his sessions, so that the artists will be completely comfortable with Herston when the final break does occur.

Nelson believes that country music must progress with the times. "People are exposed to all kinds of different music these days," he says, "and their tastes are beginning to vary. Not necessarily, but certainly subconsciously."

When Nelson retires in June, 1971, he would like to get into composition. He favors musical comedy and light classics and writes every day to keep in practice. But he doesn't rule out returning to production. "I might just get bored with writing and decide to get back into recording," he says.

SONGWRITER Jimmy Payne, an Epic artist, signs another long-term writers' contract with Chuck Glasser, representing Glasser Brothers Publications. Payne has scored well with his compositions.

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(Continued on page 44)
Engineer-a Vital Factor

The Most Modern Equipment.....

STUDIO A
Custom-engineered double 16-track console with full monitor controls for clients. One of the most flexible consoles ever made with capability to talk with any musician in the studio without interrupting the recording session, capability to feed stereo or monaural sound from any track to each individual in the studio through earphones including different tracks to different people, capability to allow client to hear how his product will sound with reverb and echo without affecting the sound on the track:
- 16-track recording equipment (Scullay equipment slated for delivery in March)
- 12-track recording equipment
- 8-track recording equipment
- 4-track recording equipment
- 2-track recording equipment
- monaural equipment for mix downs
- 4-3-2-1 reproducer
- 40' x 50' studio
- Steinway concert piano
- Hammond organ with Leslie speaker
- 2 timpani
- drum set
- 3 Fender guitar amplifiers
- 2 bass guitar amplifiers
- vibes
- bells
- harpsicord
- various percussion instruments
- celesta
- various sound buffers
- various lighting effects in both the studio and the control room, including black light, kaleidoscope projector, fluorescent walls
- separate isolation booth
- closed-circuit television setup to observe both isolation booth and full studio from control room.

STUDIO B
- B-track recording equipment
- 16' x 25' studio
- Baldwin grand piano
- various guitar amplifiers
- organ
- drum set
- special lighting effects in studio such as black lights, spots, projector.

FILE ROOM
- Master storage room for convenience of clients.

CUTTING ROOM
All modern equipment. Sound can be piped directly from either studio A or studio B, if the client wishes.

ENGINEERING ROOM
For serving equipment, plus central control system.

PHOTO LAB
One of the special services offered by Broadway Recording Studios is complete, professional photography of sessions of any client who requests. Photos are developed on the spot for immediate delivery.

LOUNGE
A relaxation area with mood lighting.

PAT JAQUES, president of Broadway Recording Studios, puts the 16-track control console through its paces during a recording session. The custom-built console is one of the most modern ever made.

A recording engineer can be the difference between a hit record and just another piece of wax. Pat Jaques, considered by record producers to be a genius when it comes to creating new sounds and quality product, is the type of engineer that prefers to contribute something to a recording session.

"I guess I don't consider myself just a knob-pusher. I try to get into the structure of the sound... the very performance of the musicians and the singers. This is why most of the clients that know me give me the freedom to work with them and let me make suggestions here and there," Jaques said.

"I've never been content to just sit. If I can't contribute something to the record, I don't want to do it. I feel that it's one of the duties of a good engineer to be looking constantly for better ideas... for better ways of doing things. An engineer should be constantly exploring into sound."

Jaques, who has been in the recording business since his high school days, had the new Broadway Recording Studios designed to fit his own dreams of what a perfect studio should be like. For example, the special lighting and atmosphere in the new studios was installed because Jaques had noticed that many of today's groups performed better live than they did in the studio. "We can give them the same conditions now as they have at a live performance, including psychedelic lights, if they want it.

The new studio is so flexible that we can do anything from a demo record to 'Gone With the Wind.' We can actually do a movie because of our association with Trans National Communications. This is just one of the advantages of being part of a major communications organization like TNC. Our present setup is just the first step in a major expansion drive that will eventually lead to multiple studios and a vast corps of engineers."

In regards to engineers, Jaques doesn't do all the work, although he's willing to step in anytime a client wants his special touch. Johnny Post is another engineer of Broadway Recording Studios; a former Bell Sound studios engineer. And Bud Stockham, another engineer, offers other talents as well; he's also a songwriter and musician. In addition Broadway Recording Studios has several engineers constantly on call and plans to add more engineers also to the permanent staff.
TRANS NATIONAL COMMUNICATIONS, INC.

and its other subsidiaries

EAST WEST FILMS, INC.
EAST WEST DISTRIBUTORS, INC.
TNC NETWORK, INC.
WIRELINE RADIO
TNC CAPITOL CORP.

Join in a salute to

BROADWAY RECORDING STUDIOS
The corporate world of leisure and entertainment has a dynamic new entry—Trans National Communications, Inc. Less than a year old, Trans National has combined the intangible quality of big-name glamour with the more tangible qualities of talent, experience and aggressiveness to project an exciting image in the communications industry.

TNC, Inc., is a widely diversified company which owns and operates radio stations, produces and distributes industrial, educational and sports films as well as television commercials, owns and operates the largest single sports radio network in the country, produces radio and TV shows and controls a modern recording subsidiary, Broadway Recording Studios Inc.

Trans National Communications' other subsidiaries are East West Films, Inc., East West Distributors, Inc., TNC Network, Inc., TNC Capital Corp. and Wireline Radio. TNC also has an 80 per cent interest in the Oakland Seals of the National Hockey League, acquired in a $4,500,000 deal.

Ellis E. Erdman, TNC president and board chairman, has brought to his management team such celebrated sports figures as Ed (Whitey) Ford, all-time New York Yankee pitching great, and former New York Football Giant stars Dick Lynch and Pat Summerall. Pat Summerall operates in the area of television and radio. He, too, is a vice-president and a director of the company.

The talent at Trans National Communications does not end with these famous sports personalities. Erdman has a solid array of experienced men at every key position in the organization.

William Creasy, formerly a top director-producer for the CBS-TV Network, is president of TNC Network, while Rodney Erickson, ex-president of Filmways Inc., heads up the expanded East-West Films division, aided by two other film production veterans, Joseph Marone and Mickey Dublin.

Pat Jaques, a sound expert with 20 years in the business, operates Broadway Recording Studio for the parent company and Ted Hodge, veteran radio man, is president of Wireline Radio, which is based at station WUDO in Lebanon, Pa. George Leuck is president of East West Distributors.

TNC Network, Inc., formerly known as SportsCom Inc., operates the Football Giants Network, a 90-station hook-up with a potential listening audience of 30 million people in a dozen eastern states. TNC also handles the Syracuse University radio network and, in 1968, operated a radio network for the New York Mets baseball team.

Erdman reveals that TNC Network's immediate projections include the packaging of both radio and TV specials for network distribution.

"And," he adds, "we are not limiting our plans strictly to sports shows, either. We will create, produce and distribute all types of shows."

East West Films, under the energetic direction of Erickson, is actively engaged in a growing volume of TV commercial productions as well as special film projects. Most of the radio formats created by TNC Network are put on soundtracks at Broadway Recording.

"This, we feel, is one of the advantages of our corporate operation," explains Erdman. "We can create, write, produce, direct, package and distribute—all in one economical operation."

Although Trans National Communications has experienced a rapid growth rate over the past year, Erdman says the dynamic young company is not yet ready to settle down.

"We are constantly on the lookout for other acquisitions that will broaden the dimension and scope of our company," the board chairman states.

"In TNC we are aware that progress is measured in growth. And that is our goal—to grow and to improve."

Trans National Communications recently had its headquarters at 322 East 45th Street in Manhattan, but late in February the corporate division took up new quarters at 2 Penn Plaza—in the new Madison Square Garden office building. The East West Film and distribution offices will remain at 322 East 45th Street, where most of the film editing, storage and distribution will be handled.

East West also has offices in Hollywood, Calif., through which most West Coast TV commercial distribution is channeled.

The Inside Broadway, a new quarterly publication, will be launched by Broadway Recording Studios, according to Frank White, vice-president in charge of production. First issue will be four pages of pictures and stories about the studio industry and recording artists. Most of the accent of the magazine will be on the happenings at Broadway Recording Studios, a subsidiary of Trans National Communications, Inc. The free magazine will be expanded as time goes by.

Ward Byron, the new general manager and vice-president of Broadway Recording Studios, is a multi-flexible man; his talents are varied and extensive. Previously an account executive and writer for Broadway Recording Studios, he first got his start in the show business world in the early 1930's directing shows for NBC radio on the West Coast. He later was chief of West Coast radio for MCA. In 1949, he became an executive producer for ABC-TV, writing and producing shows. His career also includes serving as executive TV producer for Lenners & Newell and heading the Canadian branch of Young & Rubicam.

A recording studio has to be more than just a place of business. It's the extras that really count toward not only coming up with a hit record, but help recording artists get their feel on the ground in the business. Fran White, vice-president in charge of production of Broadway—a division of Trans National Communications, Inc.—goes out of her way to help people. Artists and producers are constantly seeking her advice on demo records. And she's willing to discuss the record business with anyone who walks in the door, whether they're just a kid wanting to find out what the business is all about or a member of the Tokens or the Happenings, both of whom have recorded hits in the Broadway Recording Studios.

Fran White, an accomplished pianist who has not only managed record acts, but also produced records, co-ordinates all activities of the studio. She handles everything from the booking of the date right through to handing a record producer his finished dub.

One of her key duties in the new studios will be videotape. She recently completed training in all phases of videotape work, from operating the camera or the console to the final elements of production.

A recording studio is a way-of-life to her; she spends often as much as 15 hours there. The reason? "Everyday is a 'happening' in a recording studio. And what's so great about the new Broadway Recording Studios is that there's no studio in New York like it. Everybody is flapped out over the equipment and the atmosphere. The feeling is just there. This is the Home of the Hits."

"Too many studios just hand you a rate card. Lord, we'd never do that. Personal help is so important. This studio and everybody that works here enjoy helping. This studio has a personality all of its own."

The corporate world of leisure and entertainment has a dynamic new entry—Trans National Communications, Inc. Less than a year old, Trans National has combined the intangible quality of big-name glamour with the more tangible qualities of talent, experience and aggressiveness to project an exciting image in the communications industry.
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A DIVISION OF TRANS-NATIONAL COMMUNICATIONS INC
THE COMMERCIALS were one of the first groups to use the new Broadway Recording Studios. Above, Broadway Recording president Pat Jaques, second from right, discusses a particular song with Richard Ter, sitting at the piano.

THE EARLS, HARD AT work in the new Broadway Recording Studios. Norm Seldin runs through the melody at the piano.

EMILE GRIFFITH, the boxer, was one of the famous personalities to use the old studios. Behind Griffith is Dee Irwin.

(Above) IN THE OLD STUDIOS, Connie Francis at work . . .

PAT JAQUES, president of Broadway Recording Studios, prepares a demo record for producer George Kerr, right.

THE EARS, HARD AT work in the new Broadway Recording Studios. Norm Seldin runs through the melody at the piano.

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(Above) IN THE OLD STUDIOS, Connie Francis at work . . .

PAT JAQUES, president of Broadway Recording Studios, prepares a demo record for producer George Kerr, right.

SEARCHER FOR THE ULTIMATE SOUND

By PAT JAQUES

When I was just a boy I used to go down to Nola Recording Studios and watch such great names as Tommy Dorsey, Jimmy Dorsey, Count Basie, and Woody Herman record. I used to sit in on the sessions and would later follow them to the theaters on Broadway to hear them perform. Then, sometime when I was about 18 years old, I got my own equipment; I had one of the first tape recorders made in the U. S.

So, with equipment like Magnacord and Presto, I was able to record remotes . . . little bands in VFW halls, church ceremonies and weddings, benefits . . . anything that people wanted recorded. I was there. I was still doing this sort of thing while attending Fordham University. Then I got drafted and ended up in the Signal Corps stationed in California. This was a lucky break, because I not only was sent to a technical school and learned videotape; in addition, I was quite active in recording while in the service.

After the service, I entered the American Academy of Dramatic Arts. I built a sound studio for them while attending classes. And all this time I was still recording on remotes at night.

Around 1954, I built my first studio—a small one—on the fourth floor of 1697 Broadway. I guess since then I've recorded most of the major record artists. Connie Francis even did a radio show in the studio for about three or four years.

As an engineer, I always looked for the ultimate in quality. Last year I started plans for expansion and a studio that lent itself to creativity and, through the co-operation of Trans National Communications, I'm now able to put all of my sound-engineering ideas into effect.

Through Broadway's Doors

The old Broadway Recording Studio will go down in history as a "happening" place. Among the many recording artists who took advantage of its magic sound were Little Anthony and the Imperials, Florence Ballard, Maxine Brown, the Ames Brothers, Orson Bean, the Cadillacs, the Cozzinals, Sid Caesar, the Consolations, the Drifters, the Earls, the Esquires, Leslie Gore, Dave Gardner, the Fintas. Aretha Franklin, Connie Francis, the Happenings, Jay and the Americans, Lynda Jones, Santo and Johnny, Frankie Lyman, Sam Levine, the Mills Brothers, Van McCoy, Johnny Nash, the O'Jays, Carney Quinn, the Spellbinders. Sam & Dave, Jimmie Rodgers, Betsy Palmer, Johnny Thunder, Robert Ryan, Timothy Wilson, Gig Young, the Tokens and the Zorchs.

VIDEOTAPE VS. RECORDS

Videotape CARtridge systems—which will allow you to see as well as hear recording artists perform—are now in the developing stage. Many experts believe that the videotape cartridge may replace records. Regardless of which direction the recording industry goes, Broadway Recording Studios intends to be a leader. Through modern videotape equipment, record producers will be able to study and evaluate a recording session. Artists will be able to videotape their performances, thus getting a stage presentation down pat before ever facing a live audience. Record company executives will be able to actually see a videotape of a group in action instead of hearing a demo record. Artists and groups will be able to produce their own videotapes as promotion for their records to distribute to local television broadcast stations around the country.

Broadway Recording Studios, a division of Trans National Communications, Inc., will also be geared to the commercials field, offering advertising agencies and production houses complete facilities for adding music to their film product.

AND THE HITS JUST KEEP ON COMING

"Sally Go 'Round the Roses"—Jayettes
"Sleepwalk"—Santo and Johnny
"See You in September"—the Happenings
"Hypnotize"—Linda Jones
"Looking for My Baby"—the Earls
"Baby, Baby, Please"—Timothy Wilson
"I'll Be Sweeter Tomorrow"—O'Jays
"Count to Ten"—Frankie and the Spindles

Special Market Profile Sponsored by Broadway Recording Studios, Inc.

MARCH 15, 1969, BILLBOARD
BEST WISHES TO BROADWAY RECORDING AND
MAY THEIR FUTURE BE BRIGHT AND PROSPEROUS

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Featuring
Norman Seldin

"THE EARLS"

"THE VIBRATOS"

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“COUNTING ON YOU BABY”
“GOING OUT WINDO

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MARCH 15, 1969, ARD

. . . Our best wishes to "Broadway Pat"!
**Billboard Special Survey**

For Week Ending 3/15/69

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Musician</th>
<th>Label</th>
<th>Number</th>
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<tr>
<td>&quot;Somebody's Gonna Plow Your Field&quot;</td>
<td>Becki Bluefield</td>
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<td>&quot;Just Blow In His Ear&quot;</td>
<td>David Wilkins</td>
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<td>&quot;The Long Black Veil&quot;</td>
<td>Marty Collins &amp; Bobbye Jean</td>
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<td>&quot;Beautiful Downtown Burbank&quot;</td>
<td>The Harper Valley PTA</td>
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<tr>
<td>&quot;Ann&quot;</td>
<td>Skip Gibbs</td>
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<tr>
<td>&quot;There Never Was A Time&quot;</td>
<td>Jeannie C. Riley</td>
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**THE LP TW NS**

Deejays needing samples write to us

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**THE SOUNDS OF TOMORROW**

WERE ON **plantation YESTERDAY**

AND TODAY'S **HITS!**

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**B Cuộc Country LP's**

*STAR Performer-LP's registering greatest in sales upward progress this week.*

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist/Musician</th>
<th>Label</th>
<th>Number</th>
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<tr>
<td>1</td>
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<td>WICHITA LINESMAN</td>
<td>Glen Campbell</td>
<td>Capital ST 103 (S)</td>
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<td>2</td>
<td></td>
<td>CHARLEY PRIDE . . . IN PERSON</td>
<td>RCA Victor LSP 4024 (S)</td>
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<td></td>
<td>STAND BY YOUR MAN</td>
<td>Tammy Wynette, Epic SH 36921 (S)</td>
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<tr>
<td>4</td>
<td></td>
<td>GENTLE ON MY MIND</td>
<td>Glen Campbell, Capitol T 3909 (45); ST 3909 (39)</td>
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<td></td>
<td>I WALK ALONE</td>
<td>Marty Robbins, Columbia CS 9723 (S)</td>
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<td>JEWELS</td>
<td>Waylon Jennings, RCA Victor LSP 4005 (S)</td>
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<td>JOHNNY CASH AT FOLSOM PRISON</td>
<td>Columbia (No More) CS 9629 (S)</td>
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<td>SHE WEARS HER RING</td>
<td>Roy Price, Columbia CS 9723 (S)</td>
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<td>BORN TO BE WITH YOU</td>
<td>Jerry Jones, Capitol ST 111 (S)</td>
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<td>CARROLL COUNTY ACCIDENT</td>
<td>Porter Wagoner, RCA LSP 4116 (S)</td>
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<td>SHE STILL COMES AROUND</td>
<td>Jerry Lee Lewis, Smash SES 07112 (S)</td>
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<td>LITTLE ARROWS</td>
<td>Waylon Jennings, Epic SH 36920 (S)</td>
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<td>HOLY LAND</td>
<td>Johnny Cash, Columbia KC 9726 (S)</td>
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<td></td>
<td>HARPER VALLEY PEA</td>
<td>Jeannie C. Riley, Plantation PLP 1 (S)</td>
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<td>16</td>
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<td>JIM REEVES ON STAGE</td>
<td>RCA Victor LSP 4020 (S)</td>
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<td>17</td>
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<td>MAMA TRIED</td>
<td>Marie Haggard, Capitol ST 2972 (S)</td>
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<td>18</td>
<td></td>
<td>BOBBIE GENTRY &amp; GLEN CAMPBELL</td>
<td>Capitol ST 2978 (S)</td>
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<td>20</td>
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<td>I TAKE A LOT OF PRIDE IN WHAT I AM</td>
<td>Marie Haggard, Capitol SEA0 148 (S)</td>
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<td>20</td>
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<td>I'VE GOT YOU SOMNY-MIND AGAIN</td>
<td>Buck Owens &amp; His Backwoods, Capitol ST 131 (S)</td>
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<td>25</td>
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<td>YOUR SQUAW IS ON THE WARPATH</td>
<td>Lorena Lynn, Decca DL 37003 (S)</td>
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<td>22</td>
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<td>JIM REEVES AND SOME FRIENDS</td>
<td>RCA Victor LSP 4112 (S)</td>
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<td>WALKIN' IN LOVELAND</td>
<td>Eddy Arnold, RCA Victor LSP 4009 (S)</td>
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<td>24</td>
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<td>YEARBOOKS AND YESTERDAYS</td>
<td>Jeannie C. Riley, Plantation PLP 3 (S)</td>
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<td>31</td>
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<td>GOOD OLD DAYS</td>
<td>Dolly Parton, RCA LSP 4099 (S)</td>
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<td>31</td>
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<td>BEST OF SONGS JAMES, VOL. 2</td>
<td>Capitol SEA0 141 (S)</td>
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<td>27</td>
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<td>LOVE TAKES CARE OF ME</td>
<td>Jack Greene, Decca DL 37005 (S)</td>
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<td>MANY MOODS</td>
<td>Wanda Jackson, Capitol ST 129 (S)</td>
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<td>SONGS OF THE YOUNG WORLD</td>
<td>Eddy Arnold, RCA Victor LSP 4116 (S)</td>
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<td>SOLID GOLD '68</td>
<td>Chet Atkins, RCA Victor LSP 4061 (S)</td>
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<td>33</td>
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<td>BEST OF BUCK OWENS, VOL. 3</td>
<td>Capitol SEA0 143 (S)</td>
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<td>32</td>
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<td>BEST OF LYNN ANDERSON</td>
<td>Chet Atkins, Epic SH 36929 (S)</td>
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<td>36</td>
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<td>PORTRAIT OF ROY DRUSKY</td>
<td>Roy Drusky, Mercury SR 61206 (S)</td>
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<td>35</td>
<td></td>
<td>SOFTLY</td>
<td>Hank Locklin, RCA LSP 4113 (S)</td>
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<td>35</td>
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<td>MEET DARRELL MCCALL</td>
<td>Waylon Jennings, Epic SH 36920 (S)</td>
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<td>34</td>
<td></td>
<td>UNTIL MY DREAMS COME TRUE</td>
<td>Jack Greene, Decca DL 37006 (S)</td>
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<td>38</td>
<td></td>
<td>INSTRUMENTAL SOUNDS OF</td>
<td>Marie Haggard's Strangers, Capitol ST 169 (S)</td>
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<td>38</td>
<td></td>
<td>MISS COUNTRY SOUL</td>
<td>Don Pardo, Decca DLP 59090 (S)</td>
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<td>39</td>
<td></td>
<td>MY COUNTRY</td>
<td>Marie Haggard, Capitol ST 103 (S)</td>
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<td>40</td>
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<td>WHERE LOVE USED TO LIVE</td>
<td>David Houston, Epic SH 36932 (S)</td>
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<td>41</td>
<td></td>
<td>HONKY TONKIN'</td>
<td>Vern Gosdin, Capitol CA 9748 (S)</td>
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<td>44</td>
<td></td>
<td>JUST HOLD MY HAND</td>
<td>Johnny &amp; June Mentor, Capitol ST 117 (S)</td>
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<td>44</td>
<td></td>
<td>MY OWN PECULIAR WAY</td>
<td>Willie Nelson, RCA LSP 4113 (S)</td>
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<td>44</td>
<td></td>
<td>D-I-V-O-R-C-E</td>
<td>Tammy Wynette, Epic SH 36920 (S)</td>
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<td>45</td>
<td></td>
<td>BY THE TIME I GET TO PHOENIX</td>
<td>Glen Campbell, Capitol T 2831 (96); ST 2831 (88)</td>
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now has three tunes out on his Big Hound label. He has just signed Wanda Hammans and James Miller to writer contracts. Christy Lane is on a four-month tour of bases in Vietnam. The Peoria girl sings for the Spar label. Royal American’s Dick Heard has cut new sessions with Van Trever and Sandy Rucker. . . . John Wesley Riley I headlines the home owners show here in mid-March. Jim Ed Brown makes another trip overseas Wednesday (12). . . . Alice Creech of Goldsboro, N. C., has cut her first session on the North Side label. . . . Figlin Records, a former New York-New Jersey based firm now in Nashville, has a new artist in Mia Therese, who weighed in last month at eight pounds, 10 ounces. Parents Mike and Rita are doing fine. . . . Billy Large and the trio of Fate, Fred and Harvie Jane have joined the growing Royal American label. Kenny Hart, Paula artist, did his thing on “TV Party Line” in Shreveport. The show is hosted by Doug Davidson. The band of Tony Douglas, the Shrimpers, will have a release soon on Paula, an instrumental. . . . Teen-age singer Dianne Phillips, Ebb Tide Records, is appearing with her band as the featured attraction at openings of new Dr Pepper plants and other such events sponsored by the soft drink company throughout the nation.

Fred Ryon has signed with K-Juke Records and Brite Star promotions. . . . Lester Frelid has a new release on the Ronnie label. . . . California-based Dana Records new president Carson Smith and artist Ship Graves in for their first Nashville session. Graves is a disk jockey at KWOW in Pomonca, Calif. . . . Charlie Louvin has some rather unusual dates. He plays Mud Creek in Georgia, the annual Frog Hop in St. Joseph, Mo., and the opening of the Hoot- and-Howl Edens in Livingston, Tex.

The Bobby Parrish Trio has joined Parrish for a series of taped segments on Channel 10 in Alabama, Ga., in the “Two and Country show” . . . A new country label, Arrow Records, has bowed at Cleveland, Tenn. The first release is “Calhoun Town, Tennessee,” by the Swaggertree Family. . . . Bill Hames joins the Hubert Long Talent Agency, replacing Johnny Owens who has moved to the West Coast in a major expansion. Hames, from Kingsport, now will work a block from his brother, Walter, who directs the Nashville office of Keep Records. . . . Nat Stuckey has cut two Cedarwood songs, both of which have been done in the past. One is “Cut Across Shorty,” recorded some time back by Carl Smith, and the other is “Callman, Alabama,” by Roger Sevins on Imperial. . . . Jennie C. Riley missed the plane which was to carry her to “Jennie C. Riley” day in her home town of Amson, Tex, so she chartered a jet to fly her there. She barred home for appearances on the “Ed Sullivan Show,” the NARAS awards show in Nashville, and the “ Kraft Music Hall.”

Rusty Adams, Cecil Null and John Drenny off to East Tennessee for TV appearances. . . . Lorene Martin, WSM’s first female LP inductee with Archie Campbell, has cut a new single on her own. . . . Wilma Burgess and Archie Campbell have set up sub-offices in new offices of Joe Taylor. . . . Wilma and her Misty Blues open at the Venture Supper Club in Duluth this week, the first country act ever to play the club. . . . Jim and Jesse reportedly are booked almost solidly into park dates this summer. . . . Bobby Lord, following minor surgery, is off on an Arizona-California tour. Ronnie Stoneeman came through her surgery well, and will be back with the act any minute. . . . Bill Anderson is doing some TV shooting. He’s about to part company with Bud Brown, who had been managing his affairs. . . . Jan Howard is doing a new session despite a broken foot, the German tour of Billy Joe Spears has been extended another week. . . . David Houston is one of the headliners at the Academy of Country and Western Music show in Los Angeles. . . . Mercury’s Roy Driskey is off on a tour of Germany. . . . The third annual Country Artist of the year award from WPLO has gone to Capitol’s Merle Haggard, Wilbert Askew, manager of the Missouri State Fair, announced the signing of two nights of country music at the fair next August. One show will feature Ernest Tubb & the Texas Troubadours, Lavernue Lewis, Hank Williams Jr., the Cates Sisters, Larry Good, the Cheering Hearts and Billy Parker. The other features Porter Wagoner & the Wagonmasters, Dolly Parton, Kitty Wells, Johnny Wright, Bobby Wright, Bill Phillips and Bobbi Phillips. . . . Loretta Lynch’s weekly series of appearances on the world champion rodeos slated for the Tennessee State Fair this year will include the appearance of a different amateur country music talent during 24 of the 30 rodeo performances. A final winner will be picked, and that person will perform on the “Grand Ole Opry,” appear on a syndicated country show, and receive a recording contract. . . . Tommie Barlo, a regular on the Wheeling “Jamboree” also is performing weekly at Flamingo Valley Farms in New Jersey, and

Mercy Names Bourke In New Attack in Country

NASHVILLE—Mercy has re-emphasized its announced intention of strengthening its country product by appointing Rory Bourke as country promotion director for both its Mercury and Smash labels.

NEW ADDRESS IN NASHVILLE

NASHVILLE — A reminder that the Nashville office of Billboard is now located at 1905 Broadway.

The zip code—77203—remains the same.

Only the address is changed.

is about to enter into TV appearances on a regular basis. . . . "Honest" John Fox has been appointed program director of WPLO, Atlanta, Johnny "K" moves up to music director. Both are top-notch men, who help keep the station among the leaders in the field. . . . Billy Walker has left as Ed Arnold’s arranger and conductor to devote all of his time to recording sessions and other music ventures in Nashville. . . . Brite Star Promotions has started a weekly radio show over WENO, in suburban Nashville, one of several such shows planned across the country to promote its A native of Cleveland, but an admitted country buff all his life, Bourke plans to give even more life to a rejuvenated effort to keep the labels on the country charts. It succeeded well, with Jerry Lee Lewis going to No. 1 on Billboard, and upward showings by such artists as Tom T. Hall—probably the hottest songwriter in the country at the moment—and Roy Drusky, Dave Dudley, Faron Young and Linda Manning. These are all on Mercury. On the Smash label are Norro Wilson, Roger Miller and Linda Gail Lewis. Bourke already has begun preparing for the new offices, and has shown some early signs of his purpose to key his efforts on heavy promotions and analytical research. "The two," he said, "are keys to the successful sale of country music.

Bourke, in his new position, will work closely with Jerry Kennedy, the a&r director for Mercury/Smash here. The 26-year-old promotion man joined Mercury three years ago, but has worked in many facets of the operation. Prior to his moving here he was product manager for the Smash/Fontana lines.

During recent months he has worked in promotion, and he was responsible for the initial sales success of Jerry Lee Lewis as a country music artist.
Musical Instruments

Artists Provide Inspiration For Instrument Companies

By EARL PAIGE

SANTA ANA, Calif.—Musical instrument manufacturers are realizing the value of hot contemporary recording artists as pioneers and innovators of new marketing ideas. As a result of this realization, Fender developed a custom bass guitar for Tim Bogart, of Vanilla Fudge, that could result in the firm's putting such an instrument into production.

“I consider Tim a sounding board for a lot of the contempt...”

The CARROLL SOUND MUSICAL SAW was created especially for the Broadway show, “Royal Hunt of the Sun,” by percussionist Herb Harris. The saw is played by drawing a bass bow across the edge of the spring steel blade while varying the degree to which it is flexed in order to vary the pitch.

The CARROLL SOUND MUSICAL SAW

726S will feature a new “piano attack percussion” system plus the addition of the new glass music rack, now a standard feature on most Thomas instruments.

However, there will be no increase in the price of the instrument despite the added improvements.

The special Thomas piano attack percussion system contains both attack and repeat percussion. Attack percussion gives an emphasized start and a controlled fade to the tone. It has an electronic damping action which stops the tone the moment the key is released.

Other features on the Welk Deluxe include two 44-note tilted and overhanging keyboards, 23-note radial arc percussion, dual 100-watt peak power solid-state amplifiers, two heavy-duty 12-inch main speakers, de lux built-in two-speed Leslie, 18 upper keyboard voices, seven lower keyboard voices, seven pedal voices, 32 controls and Thomas' exclusive built-in Bandbox and Playmate.

IDEA Clinic

CHICAGO — More than 1,200 persons attended the second annual Instrumental Directors Education Association (IDEA) clinic, held recently in south suburban Dalton. The clinic, sponsored by the Muart Music Co., in nearby Heights, featured several educators, including Thomas Wisniewski, assistant professor of music and music education and extension specialist at the University of Illinois.

Classical Accordion

NEW YORK—Robert Davine, accordionist and professor of music at the University of Denver, will head a program in classical accordion at the Paris American Academy in France this summer. According to the American Accordionists’ Association, Davine’s course will include ensemble sessions for original works, as well as chamber music with other instruments, private lessons and master classes.

SUNN MUSICAL EQUIPMENT Co.'s new Orin amplifier features a modular concept, built-in buzzer tone, solid cabinet, versatility of sound reproduction and JBL D155 speakers. The Orin control amp drives a 175-watt RMS power amp mounted in the bass of the speaker enclosure. If additional power is required, a PMI (175 watt RMS power module) can be added to the initial Orin PIM to develop a total power output of 350 watts. Another PIM can be added for 525 watts RMS and so on to infinity. If additional sound coverage is required, an SMI-15 (speaker module with two D155) or an SM-40 (speaker module with two D140F) may be added to the Orin PIM. The suggested list for the Orin control amp is $470.

HARMONICIST STAN HARPER is shown here trying a giant version of Hohner’s Marine Band, a model of the instrument which he uses in his act. Harper is currently appearing at leading Flori- dese resort hotels.

Harmonica Festival

HICKSVILLE, N. Y. — The 1969 World Harmonica Festival will take place Oct. 11-12 in Winterthur, Switzerland. The competition, sponsored by the International Confederation of Harmonica Players, is open to harmonica soloists, trios, quartets and quintets.
Focus on Young Businessmen

It's hardly surprising, but worth noting we feel, that more and more young people are embarking on a career in the coin-operated music and leisure equipment field. We are especially reminded of it this week. Three juniors at the Massachusetts Institute of Technology are operating 23 pinball machines and two jukeboxes. Another story on this page tells about Russ Townsend, 57, and Paul Jacobs, 23, both of whom are vice-presidents of a growing distributor and operating concern.

And then, there's the story of the Theisen Brothers of Minneapolis. Toney Theisen is 25 and has been in the vending business seven years. In an interview he clearly articulates why he thinks his segment of the coin-operated equipment business is a young man's industry.

Music Firm Easily Adds Big Vending

By BEVERLY BAUMER

HUTCHINSON, Kan.—Musical music operators are realizing their existing street route structures and facilities can be adapted to handle full-line vending. An example is Bob Allen, president, Hutchinson Vending Co., Inc., here, who has increased his total gross by $2,000 per week after adding full-line vending route to an existing music, game and cigarette vending operation.

"I felt I could protect the overall investment we had in machines by adding another route," said Allen.

Students Realize Value of Fun and Games' at College

By RON SCHLACHTER

CAMBRIDGE, Mass.—The Franklin Vending Corp., here, share a common problem with other operators of diversified games-service-qualified servicemen. However, their problem is somewhat unusual because they are full-time students at Massachusetts Institute of Technology.

The three college juniors got their business off the ground about a year ago under the direction of president Joseph Bisaccio. Other company operators are Edward E. Ware, president, and Robert Wilk, treasurer. The firm, which currently has about 25 machines, mostly games, operating at campus and campus-area locations.

"About a year ago I owned one machine here at my residence, Baker House," said Bisaccio, who is a California native. "It was really kept under the table for about six months. Then enthusiasm is adding new vitality to the industry."

Harry Jacobs admits that his basic philosophy of jukebox distribution has undergone revision.

"Any machine well worked to well for me that we day and the other a could put on a larger scale. The university had been adverse to outside operators before, but because we were students they agreed to our proposal."

"We own the machines outright and take care of all of service and maintenance. We do all our business through W & S Games Distributors in Randolph, Mass., and Century Rosenblum of W & S, who really helped us get started. He gave us a lot of ideas and helped us with our finances. We have about $30,000 worth of machines."

"We work our route like any other vending group, splitting the gross 50-50. Our first week of vending keeps 50 percent, while 30 percent goes to the dorm where the machines are located and 20 percent goes to a special university housing office fund for campus improvements. There has really been a general improvement in living conditions. Baker House has purchased a pool table with its share of the profit. I think the machines are as popular in the girls' dorms as they are in the boys', living in some 60 rooms. However, the machines in the girls' residences are set so the co-eds can win"

Bilotta Tells Stereo Singles Sales Story

NEWARK, N. J.—John Bilotta, director of the company's stereo division, here, says sales of the stereo division are up 15 percent over 1968. Our stereo division is growing at a very rapid pace. We are marketing a line of transmission-stereo products.
On the Street
By RON SCHLACHTER

Mid Henningan is the new controller at Midway. Henningan was formerly with Seeburg. . . Midway's Hank Ross is running himself in Acapulco . . . Rock-Ola's Bill Findley recently conducted a two-day service school at Active Amusement in Philadelphia . . . Ed Doris, Lester Biehle and George Hincker are back at Rock-Ola headquarters after visiting with several distributors in Atlanta. Rock reports an increased demand in two-for-a-quarter play and dollar bill acceptors on machines. . . Conundrums for Miami distributor Eli Ross, whose mother passed away recently. . . Saul Lipkin reports that American Shuffleboard has again shipped its mechanical drop-shoot pool tables. Lipkin heads for Denver March 23 to attend the Association of College Unions (ACU) conference. . . While there, he plans to see various dealers. Lipkin also hopes to attend the South Carolina Coin Operators Association (SCCOA) meeting in Columbia March 22 and 23. American Shuffleboard will have its equipment there. . . Advance Music in Minneapolis is busy converting phonographs to two-for-a-quarter play and, according to Norman Pink, "It's working very well." Meanwhile, Advance service manager Al Plostnik is preparing for a vacation in Hawaii. Bally Manufacturing is nearing completion of its new building in Chicago. Herb Jones reports that heavy machinery will be moving into the facility in several weeks. . . In Bay City, Mich., Valley's John Ryan notes that it has been a good winter, both businesswise and weatherwise. . . The Northern New York Operators Group is in the process of contacting locations and operators to determine if there's enough interest to hold the proposed Adirondack Area Pool Table Show. According to Jack Lahart of Upstate Vending in Lake Placid, the tournament would start around the first week of April, with finals set for June 14. . .

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Crette, Neb.: Location: Kid-Restaurant

Current releases:
"Little Arrows," Leapy Lee, Cogi-9716.
"I Heard It Through the Grapevine," Marvin Gaye, Tambo-54176.

Manhattan, Kan.: Location: Adult (Over 30)-Tavern

Current releases:
"The Lonely," Sonny James, Cogi-9715.
"I Want One," Jack Ren, Del-71169.
"I Want to Be One," Connie Cerril, Monument-1122.

Phoenix, Ariz.: Location: Adult (Over 30)-Tavern

Current releases:
"I Sold My Ship Alone," George Morgan.

Spirit Lake, Iowa: Location: Kid-Restaurant

Current releases:
"The Me and My Baby," Sonny James, Cogi-9716.
"By the Time I Get to Phoenix," Glen Campbell.

Combing Events

March 21-22—National Automatic Merchandising Association, spring management conference, Executive Park Hotel, Atlanta, Ga.
March 22-23—South Carolina Coin Operators Association, annual convention and trade show. Hotel Wade Hampton, Columbia.
April 2—Alabama Automatic Merchandising Council, Governors House, Montgomery.
April 12—National Vendors Association, annual convention and trade show. Sherton Deauville Hotel, Atlantic City, N.J.
April 14—Wisconsin Automatic Merchandising Council, Bitot's Forum, Green Bay.
April 18—National Automatic Merchandising Association, spring management conference, Sherton Plaza Hotel, Boston.
April 23-26—Indiana Vending Council, Inc., annual meeting, Speedway Hotel, Indianapolis.
May 1-4—Illinois Automatic Merchandising Association, Convention, Chicago.

More easily, the only problem is that some of the girls' boy friends have found out about this and are beginning steady users of the "break even" machines.

Meanwhile, the big problem is servicing the equipment. The machines are constantly breaking down and this takes a lot of time," said Bisaccio. "The three of us keep the machines like the back of our hands but we're also full-time students. The problem is finding qualified student servants."
Two New Security Measures for Wurlitzer Operators that Quickly Pay for Themselves

WURLITZER MODEL 207
INCOME PRINT-OUT COMPUTER
Here is the most businesslike way of recording income that has ever been devised. On first call collector inserts pre-printed ticket in this Wurlitzer Income Computer, tears off serial number at bottom and returns it to the office. On each following trip he re-inserts ticket and gets instant reading of all money inserted in the phonograph and wall boxes since last call. The Income Computer simultaneously registers nickels, dimes, quarters, halves and dollar bills. Totals cannot be seen by anyone in location except location management and operator personnel.

DOUBLE LOCK SECURITY
COIN BOX PAYS FOR ITSELF
IN ADDED PROTECTION
Now available—a coin box that automatically locks the coin opening when special key is inserted to remove it from the phonograph. Second key to remove the money remains in possession of person authorized to record its contents. No unauthorized party can remove box from phonograph or contents from box. Simple installation. No change in regular cash box door or door key. Double lock means double security at an extremely reasonable price.

FOR PRICE AND DELIVERY SCHEDULE SEE YOUR WURLITZER DISTRIBUTOR

WURLITZER Americana III
BLUE CHIP INVESTMENT IN AUTOMATIC MUSIC
THE WURLITZER COMPANY
Phonograph Department
North Tonawanda, N.Y.
BULK VENDING NEWS

TONEY THEISON

MINNEAPOLIS—The relative newness of the bulk vending industry, a greater return on investment and a better competitive edge are three reasons why Toney P. Theison thinks bulk vending is a young man's business. Although only 25 years old, Theison has been in the business seven years. He and his brother, Tom, also young, operate Theison's Vending Co. here, which handles routes in seven States from Montana to Illinois. The firm is also a distributor.

The Theison brothers, who handle a large proportion of their routes by mail-order system, are very enthusiastic about the future of quarter capsules. "We use them everywhere now, even in our small dairy stores," Toney Theison said.

In spelling out his reasons for optimism about the industry, he said, "The bulk vending industry is really just coming into its own; it's still a relatively new business, so you are not competing with people who have been in it a long time. There's a great growth potential here." He also feels the widespread use of the multi-vendor capsule machine is the future of quarter capsules. "We use them everywhere now, even in our small dairy stores," Toney Theison said.

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Music Machine News

Music Film Easily Adds Big Vending

western Bell Telephone Co., and other outlets.

"We didn’t get any part of the catering in the Holdren operation—Hap Kafton and Johnny Kienzle. Other employ- ees include Verlin McHenry, mechanic with Allen since 1945; Alfred Bishop, music program- mer for Allen since 1943; Bill Stanley, Larry Melcher, mechan- ics two years; Kenny Burton, cigarette machine routeman two years, and Eloyce Abela, office girl. Mrs. Allen also serves in the office section.

A year from now Allen ex- pects to show a 10 per cent in- crease in business. His son, David, is vice-president. Jim Dobbs is secretary-treasurer.

Toney Theison

by mail order. Theison said it was the “most profitable way to operate in sparsely populated re- gions. We’re not competing with local bulk vendors in these areas.”

Theison spends much of his time in the slow season setting up mail-order locations. The firm’s sales force physically checks such outlets twice a week and a consistent watch is main- tained on orders in between checks through use of a master order system and phone calls.

Quarter Capsules

A typical machine in the holders consists of a six- stand unit with nickel, dime and quarter capsule slots in the three top machines and large gum, candy and penny candy in the bottom three.

A more recent installation comes from Toney’s competitor’s console. Theison said, where five ma- chines are combined in one unit. On the top row a nickel capsule and large 1-cent is used; on the bottom, a nickel capsule, dime capsule and 1-cent gum and trinket machine are used.

“We’re very enthusiastic about the quarter capsule because we’ve seen what the dime cap- sule can do in such a small size. No one can imagine the tremen- dous variety of quarter mer- chanise we will see when the operators really start going to quarter capsules.”

Coin Machine News

United’s Rental Plan Offers Spots 6 Hits Twice a Month

in recent years. In the last decade United, Inc., has expanded its early steps and begun once more to operate music and games routes along with its basic dis- tribution set-up.

Diversification

The distributor who does not have at least one route in his territory is “without a back- bone,” Jacobs contends. “An opera- tion gives a distributor a lever- age and this is a big word in every business. It creates ex- posure for his equipment where it counts—on location. Opera- tors can always look at new model jukeboxes exhibited in dis- tributor showrooms and at con- venions. But what gives a new jukebox best exposure is when operators can watch them in ac- tion on location. If they see the jukeboxes making money, they are impressed.”

Diversification is also an iron- clad necessity for today’s opera- tor, declares Harry Jacobs. His firm has embarked on a drive to replace as many cigarette vending machines as possible in its music spots.

"It is becoming necessary to be able to offer locations a wider range of equipment—music, games, cigarettes and candy even in some instances. Not only is this smart business for the oper- ator, but it is more convenient for locations as well. Service costs are kept down when the operator takes care of the location’s equipment on a single call.

Looking back, Harry Jacobs lists the expanded use of rental, or lease agreements among the major music industry changes he has observed.

Programming

A growing number of opera- tors buying Wurlitzers through United, Inc., adds, are switch- ing to the rental fee system. “We’re doing it with our own establishments, too. Half of them are on a $25 a week rental plan. We provide each rental spot with six new records every two weeks. Those spots that want more than six records can get all they want from us at $8 a week.”

Looking ahead, Harry Jacobs envisions tremendous growth for the music industry. Much of his optimism is based on the pro- gressive stance of the young men now entering the business.

“These youngsters have the right attitude,” Jacobs says. “They see jukeboxes as a service and source of reve- nue for locations. And they see an increasing number of new lo- cations opening up for coin-op- erated music equipment. Our own volume should double with- in the next three years,” says Jacobs. “With the young blood now available, we’re going to expand. We hope to open a distribution branch upstate to handle the growing demand for Wurlitzers out in the territory.”

MARCH 15, 1969, BILLBOARD

Music Film Easily Adds Big Vending

source of income,” Allen said. “It’s working out fine. We still have the same basic business and office, but we’re reaching differ- ent markets.

“A lot of overhead is already in this building, and the new acquisition fits in with the other business real well.”

Allen acquired more than 100 food and grocery stores, Holden Catering and Vending of Hutchinson. The purchase in- cluded 300 automatic machines, 20 hot drink machines, 40 candy machines, 15 pastry machines, and 10 ice cream-snack ma- chines.

These were added to Allen’s 200 delivery trucks, 200 Idaho boxes, 20 pinball machines, and 60 pool tables.

The food machines are serv- ing Cejoa, an industrial prod- ucts plant on the east edge of Hutchinson; a mobile home fac- tory; a trailer factory; South-
May 9-10—National Automatic Merchandising Association, spring management conference, Broadmoor Hotel, Colorado Springs, Colo.

May 9-10—Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus.

May 15-18—Florida Amusement & Music Association, Port-O-Call, Tiberie Verde Island, St. Petersburg.

May 16-17—New Jersey Automatic Merchandising Council, Holmsley Inn, Atlantic City.


June 6—Minnesota Automatic Merchandising Association, Madson’s Resort, Mille Lacs Lake.

June 13-15—New York Automatic Vending Association, Pines Hotel, South Fallsburg, N. Y.

Sept. 5-7—Music Operators of America, Music and Amusement Machine Exposition, Sherman House Hotel, Chicago.


N. Y. Tourney Boosts Gross In Poor Spots

• Continued from page 47

competition took too long.

"A location’s success depends on how the tournament is promoted. We discovered that patrons respect a well run tournament. Where a location is strict, and disqualifies a player if he doesn’t show up, say, 7 p.m., the players have more respect for the tournament." Wilson and Mulqueen are already planning the group’s next tournament.

The event just concluded drew 1,500 the first night and about 700 people the final day, according to Leonard Schneier, U. S. billiards sales manager and engineer for a Florida vacation.

New York—For coin machine and bulk vending operators harassed by machine vandalism and theft, recent reports from the New York Telephone Co. are far from encouraging.

Company officials Edward A. Conwell said that the fight against vandalism “is a constant battle, and one where the offense is always catching up with the defense.”

Conwell said the company spends millions a year repairing sidewalk telephones knocked out of service by vandals. About 40 reports of vandalism a week, 60 percent of which are not reported to the company.

State Sen. Roy M. Goodman recently conducted a survey which indicated 80 percent of the 3,600 sidewalk telephones in Manhattan were out of order. The company has organized a roving band of scouts to locate and repair damaged telephones.

On the Street

• Continued from page 48

geles. In attendance were executive director Thomas Hungerford, Walter Reed, Richard Pundt and Harold Hartley, Gilbert Tamney, Sid Shops, Roy Krueger, Lillian Grisbough, Sid Kalicki, William Brandstrader, Elmer Keesee and Marc Brookman.

Howie Fried of World Wide Distributors in Chicago reports that business is so good that the company is looking for service men. Meanwhile, president Nadus Feldstein is back at his desk following a Florida vacation.

Coin Machine News

May 15, 1969, BILLBOARD

Billboard's International Coin-Machine World Directory 1969-'70

7th annual Buying Guide—the original and only complete directory prepared exclusively for the entire coin industry, MANUFACTURERS, DISTRIBUTORS, SUPPLIERS and ASSOCIATIONS, etc., if you're doing business with the coin machine industry, this directory is especially important to you and your product story.

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With the new Rowe AMI Music Miracle jukebox, your magic number is 5. It carries a 5-Year Warranty against normal-use wear on all moving parts. An industry "first". Needs no lubrication for 5 years. Requires no preventive maintenance for 5 years.

And that's just part of the Music Miracle breakthrough story. There's lots more. Like new "Wall-of-Sound" side speakers and patented Stereo Round for today's big, live, best sound around. New, exciting RoweVue slides. New, dramatic Change-A-Scene front panels. Rowe alarm system as standard equipment. Two-wire systems for remote volume and cancel control. Three-in-one programming—change from 200 to 160 to 100 selections. These breakthrough features are all Rowe AMI exclusives. See your Rowe AMI distributor for all the other Music Miracle money making details.
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**Tape Equipment Registers Biggest Advance in 1968**

WASHINGTON — Magnetic tape equipment proved to be the fastest growing consumer electronic product in 1968, according to a report by the Electronic Industries Association (EIA). Total 1968 U.S. tape equipment sales, including both domestic and foreign-label imports, topped $1.8 billion. As for a breakdown, tape recorder and players, including reel-to-reel and cassette equipment, totaled 5,573,145 units and home and auto tape player imports accounted for 2,478,348 units.

Meanwhile every consumer electronics category had record total market U.S. sales in 1968. Televisions totaled 13.2 million receivers; radios, 46.8 million sets, and phonographs, 6.5 million units.

**Philips Sales**

AMSTERDAM—Philips of Holland has reported an increase in car radio sales in 1968 of between 20 and 25 percent, compared with 1967. Car sales for 1968 were up by 25 percent at 250,000 sold with 263,500 sold in 1967.

**Truth-in-Lending Law Pinpoints Credit Rules**

BY MILDRED HALL

WASHINGTON — In a few short months, on July 1, 1969, the new truth-in-lending regulation, as required by the Fair Credit Billing Act, will become effective for all store owners, banks and other credit institutions which offer personal loans to consumers. The Federal Reserve Board has put out a simplified question-and-answer summary of the new requirements for full disclosure of all credit terms, costs, fees, both in dollar terms and as an annual percentage rate.

Tables showing how weekly or monthly payments of finance charges translate into annual percent- age will be available at all Federal Reserve banks, or by writing the Federal Reserve Board in Washington, D.C.

The purpose of the new regu- lations is to allow the buyer of the store card, or the loan applicant, to see at a glance what charges will be paid toward the loan at an annual rate, so he can shop around for the best bargain in credit. The unit cost of credit, in dollars, buys up to $25,000. Commercial credit is not included. Small finance charges of $5 or less or $7.50 or less on credit over $75, are exempt from annual percent- age rate disclosure except in open-end revolving charge accounts of the department store type.

The individual store-keeper, or lender, will need the details of the so-called Regulation Z, also published by the Federal Reserve, but for general pur- poses, these are the chief re- quirements.

**All Types**

For all types of credit sales (with the exception of the small- charge financing noted above), the customer must be told the over-all finance charge and an- nual percentage rate. Additionally he must be told: (1) The cash price; (2) Down payment; (3) difference between cash price and down payment; (4) all other charges, including those which are included in the amount being financed, but are not part of the original purchase price such as insurance credit; (5) the unpaid balance; (6) any amount deducted as prepaid finance charges, or required deposit balances; (7) grand total including the cast price, the finance charge and all other charges.

In general, all of this information must be furnished before the credit is actually extended. Periodic statements must be sent in the case of open-end charge accounts. Monthly statements are not required in the install- ment credit type, but if the store-keeper elects to send statements, he must list the annual percent- age rate and the period in which payment must be made to avoid laten- cies charges.

However, there will be a pe- riod of grace before the annual percentage rate must be figured to the nearest quarter of a peri- od. Until Jan. 1, 1971, the

Ampex Handbook

ELK GROVE VILLAGE, Ill. — Ampex has assembled a 35-page handbook of ideas and hints for tape recording enthu- siasts. Entitled "Head in Head Start to Better Tape Recording," the pocket-size book features an introduction to tape recorders and tape, a section on how to build complete tape library and chapter suggesting special techniques to increase recording capabilities.

**Spring Conference**

WASHINGTON — The Elec- tronic Industries Association's (EIA) Spring Conference will get under way Monday (10) at the Statler Hilton Hotel here. Seven special sessions have been scheduled for the conference, which will run through Thursday (13).
**Classical Music**

**New Nonesuch Marks Fifth Year**

**New York**—Nonesuch Records is celebrating its fifth anniversary as a pioneer in the low-priced classical field. The label has an extensive repertoire ranging from Renaissance to modern music. In the forefront in standardizing monaural and stereo prices, Nonesuch also was among the first to go all-stereo and to up their suggested list from $2.50 to $2.98. Nonesuch's light-hearted packaging also set a trend soon adopted by other economy-priced classical labels. Care was also taken in the assigning of liner notes, Nonesuch also scored with its baroque, medieval and Renaissance material.

Another first was the March 1967 release of the initial American-made Digital Recordings, a project with cellist Harvey Shapiro and pianist Earl Wild featured. Rachmaninoff and Kodaly sonatas.

Nonesuch also has an extensive repertoire of regional folk music with emphasis on Eastern cultures. While a great deal of Nonesuch’s recording, several recent releases have resulted from Elektra-Nonesuch, a new sub-label of Elektra. The group also has commissioned avant-garde material especially composed for disk. Already issued are in addition to the sub-label with cellist Nonesuch’s Guide to Electronic Music,” which had a

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**Classical Notes**

**The Indianapolis Symphony** begins its spring season with a performance on Saturday (8) in Sandusky, Ohio. March dates are Jamestown, N. Y.; Williamsport, Pa. (10); Dover, N. J. (11); Carnegie Hall, New York (12); Summerville, S. C. (14); Freeport, N. Y. (15); Greenwood, Ind. (16); Alton, Ill. (17); N. Y. (18); Greenville, S. C. (19); Corinth, Miss. (20); New Orleans, La. (21); Shreveport, La. (23).

**Switched on Bach**

Philadelphia Orchestra, (Bernstein, Philadelphia (No Mono); LSO 3756 (S))

**Debussy**

Philadelphia Orchestra, (Orford, RCA LSC 3008 (S))

**Chopin**

Van Cliburn, RCA Red Seal LP 2554 (S) LSC 3256 (S)

**Chopin, Piano Concerto No. 2**

Rubinstein/Philadelphia Orch., (RCA Red Seal LSC 3053 (S))

**Concertos from 2001: A Space Odyssey**

Eugene Ormandy, Philadelphia Orchestra (Bernstein, Philadelphia (No Mono); LSO 3756 (S))

**Bach organ favorites, Vol. 1**

E. Power Biggs, Columbia LM 6361 (S; ML 6348 (M))

**Bell & Slcca: Sinfonia No. 3**

Beverly Sills/Vanja Kulka Organ orch. (Jokals), Westminster MS 1643 (S)

**Delius**

Van Cliburn, RCA Red Seal LP 2554 (S) LSC 3256 (S)

**Stravinsky: score only**

Chicago Symphony Orch., RCA Red Seal LP 2610 (S) LSC 3609 (S)

**Verdi: Requiem (2 LPs)**

Various Artists/Vienna Philharmonic (Celeb), London (5017 (S))

**Prokofiev: Peter and the Wolf/Chopin: nocturne suite**

New York Philharmonic (Bernstein), Columbia LSC 5947 (S; ML 6547 (M))

**Tchaikovsky: Concerto No. 1**

Van Cliburn, RCA Red Seal LP 2554 (S) LSC 3256 (S)

**Stravinsky: score only**

Chicago Symphony Orch., RCA Red Seal LP 2610 (S) LSC 3609 (S)

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MEET THE LEADERS OF THE GLOBAL MUSIC INDUSTRY at the
International Music Industry Conference
April 20-23, 1969
Paradise Island Hotel and Villas
Nassau in the Bahamas

Sponsored by Billboard and Record Retailer
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MARCH 15, 1969, BILLBOARD
SPECIAL MERIT PICKS

- Continued from page 57

Score Registers High With Writer Haskell

- Continued from page 14

Foote, Cone & Belding and accomplish exec Pat Fennessy.

He lauds FC&B's attitude among its writers who agree to work in good music. There is great thought these days to the general trend of people who are the name stars and years ago the sound attitude was get the commercial to say as much as possible and chop out music if it was necessary. Days have gone that you drop an introduction if it sets up a nice framework for the dress. This can certainly be taken to the extreme as well.

When the copy was read to him, he said, "how about this!" and gave his own reading with a smile. His stance on the spot. The moment he heard the client. Reflects Haskell: "I figure I learned from that experience that whatever is natural is simple is more salable than something contrived.

"A History of Western Fifties Rock & Roll" series Haskell used two trumpets, piccolo, clarinet (playing the bass line) and electric guitar. The intention was to develop a march and remember the days of the old commercials. "In the last analysis, if the product fails... well the music wasn't any good." He went into commercials when agencies became interested in contemporaries. "We started looking for people who wanted to work with accurate timings. By accurate timing Haskell means a listing the person who can commercial must stop at 60 seconds, not 59, while a minute TV spot must ring off at 58 because of "film pull-up" or the time required for fade-outs and fades ins.

For the past year Haskell has been writing and recording a new Master Charge, a new credit card commercial for the company that has come into other Western states. He has done 15 TV commercials in varying lengths in the last few years. He started looking for people that interested in working with accurate timings.

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The International Music Industry Conference
April 20-23, 1969
Paradise Island and Britannia Beach Hotels
Nassau, Bahamas

The Session Chairmen and the Subjects That They Will Chair Are as follows:

SESSION 1
CHALLENGES TO THE MUSIC INDUSTRY
GLENN E. WALCHHE, Chairman of the Board, Capitol Industries, L. A., California

3
CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING OF RECORDS
DAVID NA
Gen. and Int’l Mgr., Carusello Records, Div. of Curb, Milan, Italy

4
PROMOTING THE ARTIST
AL BELL, President, Executive Vice-President, Stax Records Co., Memphis, Tenn.

5
NEW STRATEGIES FOR PROBLEM OR UNEXPLORRED MARKETS
N. L. RODEM, V.P.-Marketing, Melco International, Inc., N. Y., N. Y.

SESSION 6
PERFORMANCE RIGHTS FOR COMPOSERS AND PUBLISHERS
LOUIS M. Composers, Authors, and Publishers Association of Canada Limited, Toronto, Canada

SESSION 7
THE OPTIONS FOR ESTABLISHING A FOREIGN FACILITY—WEIGHING THEIR ADVANTAGES AND DISADVANTAGES
SALVATORE T. CH
President, MCA Music—A Division of MCA, Inc., New York, N. Y.

SESSION 8
THE EMERGENCE OF THE INDIVIDUAL ARTIST/COMPOSER/PRODUCER AS A SELF-CONTAINED ORGANIZATION
AL BENNETT, President, Liberty Records, Los Angeles, California

SESSION 9
ME DISING THE ARTIST AND MUSIC INTERNATIONALLY
GUNTHER BRAUNLICH, Public Relations Director, Teldec, Hamburg, West Germany

SESSION 10
INCOME POTENTIAL IN DIFFERENT MUSIC FORMS AND USE
ARNOULD D. BUIK, V.P.-In Charge of Music Operations, Paramount Pictures Corporation; President, Dot Records, Hol, California

SESSION 11
THE SOURCE OF MUSIC INCOME—A COMPARISON AMONG MAJOR COUNTRIES
WALTER Hofer & Boeckstyn, New York, N. Y.

SESSION 12
ADAPTING MUSIC AND LYRICS FOR SALE IN OTHER COUNTRIES
ROGERDO
President, Orfeon Videovox SA, Mexico City, Mexico

SESSION 14
INTER-RELATIONSHIP OF THE BROADCAST AND MUSIC INDUSTRIES
EVERITT, Radio Luxembourg, London, England

SESSION 15
PERFORMING RIGHTS FOR RECORD PRODUCERS AND ARTISTS
ALAN W. LIVINGSTON, Beverly Hills, California

SESSION 16
SIGNIFICANCE OF THE POPULARITY CHARTS
THOMAS E. NOORANI, Director of Promotion, Motown Corporation, Detroit, Michigan.

SESSION 17
BUYING AND SELLING COPYRIGHTS
RODRIGO
President, MGM Records, New York, N. Y.

SESSION 18
METHODS OF TRANSMITTING MUSIC

SESSION 19
THE INFLUENCE OF LAW ON THE INDUSTRY’S FUTURE
M. WILLIAM KRASLOWSKY, Feinman & Kraslowsky, New York, N. Y.

SESSION 20
HOW A JOINT EFFORT BY THE JUKEBOX AND MUSIC INDUSTRIES CAN INCREASE PROFITS
M. GRANGER JR., Executive Vice-President, Music Operators of America, Chicago, Illinois

SESSION 21
MECHANICAL ROYALTIES—FUTURE UNLIMITED
G. AN
Editor, Record Retailer, London, England

SESSION 22
THE INTERNATIONAL TAPE SYSTEMS MARKET
ALAN J. BATLEY, President, GRT Corporation, Sunnyvale, California

SESSION 23
MERGERS AND AMALGAMATIONS—THEIR EFFECT ON THE MUSIC INDUSTRY
WILLIAM D.
President, Billboard Publications, Inc., New York, N. Y.

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BILL HALEY
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THE COMETS

Blasting off with a new hit on
United Artist Records # 50483

"That's How I Got To Memphis"

written by
Tom T. Hall

Happening Country & Heading Pop

Published by:
Newkeys Music, Inc. (BMI)
Produced by: Henry Jerome
Evidence Stockpile Mounts in Price-Fixing War in England

By GRAEME ANDREWS

In a similar two-week test extending through last week, RCA knocked off the price of five hot singles in two other English towns. Sales at all three courts are being compared with full price sales of the same disks in towns in which no suits have been brought.

The majors hope that the tests will yield evidence that it is impossible to name specific cases for fixing prices. The courts have used all been selected before and are similar to previous buying trends.

On singles the researchers study sales patterns for two weeks before the 14 day cut off period begins. The test continues as well as during the actual period.

The major fixing case comes before the Restrictive Practices Court Oct. 13 and is expected to last a couple of weeks, possibly well into 1970. Because the manufacturers have registered a case their product is exempt from the law banning fixed prices.

Nearly all other industries have abandoned price-fixing rather than face costly trials. Some industries, notably tobaccos, have been in hours of having to put their case in court, hanging on to fixed prices for the sake of the consumer.

The two industries that fought actual cases (shoes and chocolate) both lost.

(Continued on page 66)

CBS England Will Launch New Classical Budget Line

LONDON—CBS is launching a new Classical Budget line in April. The new line, CBS classic, will retail at $3.42. The first batch has been selected to include seven albums not previously available in Britain.

With a few exceptions all the releases will be stereo and will be accompanied by special promotional material, including stickers, leaflets, art cards and a graphic poster. A special stand built to hold the first 13 releases.

Newly released material includes a coupling of Mousorgsky’s “Night on a Bare Mountain” and Prokofiev’s “Exhibition” by the Philadelphia Orchestra conducted by Eugene Ormandy; Schubert’s “Unfinished Symphony” coupled with Mendelssohn’s “Elijah” by the New Philharmonic Orchestra conducted by Leonard Bernstein. Also on the list are “Symphonies 93 and 94” by the Cleveland Orchestra conducted by George Szell and Dvorak’s “New World” by the London Symphony Orchestra conducted by Sir Adrian Boult, and Ormandy.

DGO in New Classical Set

HAMBURG — Deutsche Grammophon has launched a new classical series, Musique Royal, with the release of 15 albums this year which in many cases bridge the gap between “serious” music and “right” music.

The series, drawn mainly from the extensive Archiv Produktion catalog, includes Musical Battles Scenes; At the Court of Queen Elizabeth I; At the Court of Louis XVI — Ver- suailles; At the Court of Louis XV; At the Court of Frederick II; Famous Organs; A Festive Concerto; The Four Seasons; then; Johann Sebastian Bach and his Pupill English Baroque Music at the time of Handel; German and Italian double concertos of the Baroque period.

(Continued on page 66)

Philips, RSL Enter $Mil. Distrib Deal

LONDON — Record Super- vision Ltd. (RSL), Britain’s first independent record company, has been acquired by an American concern headed by Dennis Preston, has signed a $1 million deal with Philips for 10 million copies of European, Latin America and Japan.

The five-year contract provides an option on territories of 20 new British albums a year, plus the reissue in the medium price range of a further 36 albums drawn from the existing RSL repertoire of more than 400.

The deal carries a six-figure guarantee (in sterling) but Preston said, “I don’t think of $1 million would be a vast expenditure and if the basic guarantees, over a period of five years.”

The deal takes effect from April 1, RSL remains contracted to EMI for distribution of its product in Britain and the Commonwealth countries and negotiates on record-by-record basis.

Philips plan a Series of recordings feature the traditional jazz bands of Acker Bilk, Chris Barber, Lightfoot and Humphrey Lyttelton and the harmony group, the Barron Knights, the Chico Amoré, the Hootenanny and the Dutch rock group, Leon Young oratures and modern jazzmen Don Rendell, Dan Rundell, Chris Barber, Wolfewalt and Amancio d’Silva.

Dutch Record Industry Boom Credited to CCGC Promotion

By BAS HAGEMAN

AMSTERDAM — The fact that the Dutch record industry’s turnover has increased nearly three times this year — from $1.3 million in 1960 to an estimated $3.5 million in 1964 — is attributable in a considerable extent due to the record promotion activity of the Dutch Gramophone Campaigns (CCGC). A highlight of the CCGC’s program each year is the Grand Gala du Disque, the 10th anniversary edition of which took place in the RAI Congress Centre, Amsterdam, March 2.

The CCGC, which organizes the event each year, was formed in 1960 after the first Grand Gala held on Oct. 20, which enjoyed success. The Committee represents record importers, manufacturers and retailers and arranges 10 sessions, mostly on the 100th anniversary of the birth of the famous Verdi, held in London.

The committee is responsible for paying for the recording of the Gala, which has been attended by a number of foreign artists, including the famous Dutch tenor Willi Meier.

In addition to organizing the Grand Gala, the CCGC stages an annual serious music gala and the Dutch annual Edison Awards for recordings in various categories. It also mounts special promotion campaigns for recordings and record players.

A recent successful operation to promote stereo sales was the release of a special stereo album with tracks contributed by a number of Dutch record companies.

From 1961 to 1964, the CCGC was directed by Willem Duys, under whose direction the Grand Gala became the most popular radio and TV show of the year in Holland. Duys, now producer of the late Eddy Duchin, was succeeded as managing director of the CCGC in 1965 by former Philips publicist Piet Beuhalten. As well as acting as a springboard for record sales, the Grand Gala has been instrumental in developing the European market to foreign artists. Trini Lopez’s European success stems from his performance of “If I Had a Hammer” in the 1961 Grand Gala. The record sold 350,000 copies in five weeks in Holland.

Gala Help

A Grand Gala appearance featured Verdi’s opera and a million copies of “Land of Hoe and Glory” in Holland, and local artist Willeke Alberti achieved a major career breakthrough with his “De Winter Was Lang.”

Petula Clark’s first big impact in the Netherlands was followed by her Grand Gala appearance in the Grand Gala in 1966, also in Holland. Charles Aznavour’s Dutch début in the Gala in 1961, 110,000 copies sold.

(Continued on page 66)
**Jury Will Consist of 200 People**

The jury will consist of 200 people, divided in groups of 40 during the five days of the Festival. Each daily jury will be drawn from different groups.

Ten will be drawn from the general public, 10 will be journalists, and 80 from composers, lyricists, and Mexican, 10 will come from the professions (lawyers, businessmen, etc.) and the remaining 10 will be drawn from artistic circles (composers, singers, actors, etc.).

Bonino added that care would be taken that members of the jury represented 50 per cent adults and 50 per cent young people.

There will be seven winners in the Festival who will win gold medals. A list stating back that the Festival had been organized so that all the competitions entering the Festival (20 Latin-American countries and five European countries) will have the opportunity to be in the Grand Finals.

But no country will have the right to present more than one song or one singer in the Festival. The Festival will be televised live and in color by Televisetema Mexico with his transmitters available throughout the world. It will take place in the Railroads Theatre with the stage theater ordered specially from Italy.

The 100 songs presented at the Festival will be chosen for the Hot List. Full list of singers and musical directors appeared in Billboard last week (March 8).

**BMI to Cite 3 Mexican Songs**

**BERLIN**—Three Mexican-composed songs have been played more than a million times by the BBC, and BMI has authorized special diplomas for "Granada" by Agustin Lara (Verecruz), "Amar es Amor" by Gabriel Ruiz (Jalisco) and "Amor, Amor" by Fernando Fernandez in Mexico City, Friday.

BMl president Robert B. Sour and vice-president Vincen- ternak arrived for the presentation in a Mexico City theater Feb. 28.

Several singers will be invited to sing five tunes written by each of the three Mexican songwriters. ARTISTS booked to far include Emilio Tuero, Juan Azevicz, Pedro Vergara, Antonia Peregrino (Ton La Negra), Fernando Fernandez, the sisters of Agustina Agulla, Mike Laure, Chela Cam- pos, Alejandro Alara, Lupita Palomeros and Salvador Garcia.

**M. Davis Best Storm**

**TOKYO**—The last minute refusal to allow the Miles Davis Quintet to perform (see story, p. 3) cau-sing concern to promoters here over future possibilities.

The Japanese authorities have been clamping down on music- ists and foreign tours. There was no reason to believe that the Davis group would be denied entrance to Japan—the jazz trumpet player had toured the country before.

By refusing Davis a working visa on his first trip to the country for the Japan, the immigration authorities is caus-ing concern to promoters here over future concert possibilities.

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T O R O N T O — Canada's mouldering radio legislation surfaced again this week, with what seemed to be a semi-official government response on the controversial subject.

Speaking at a private meeting of Standard Radio News service directors, Robert Stanbury, managing director of the Industry Tribunal, said the current situation was deplorable. "I was just speculating that the CRTC would want to give some degree of reconciliation to people if the broadcasters don't give exposure to Canadian talent," Stanbury said. "It is unfair to everybody who is producing Canadian entertainment."

There hasn't been a Canadian radio content rule in place since 1969, Stanbury said. "I think perhaps there should be one, and I suspect there might be one before too long."

"As an entertainment medium, radio should be a prime developer of talent. It shouldn't be a mere machine for playing recordings."

"Radio generally isn't making a substantial development of Canadian talent. Sometimes (by listeners) it's said that the only thing they are hard pressed to tell what country we're in."

The Word Later, in an interview with the Telegram, Toronto news...

Hesseltine is Selected as General Manager of Bravo

TORONTO—Bravo Records, Canada's largest distributor of Italian music, has reached a new deal with its parent company, CBS, and music, has appointed Laurence Hesseltine general manager. He assumed his new duties immediately.

Bravo, owned and operated by Toronto entrepreneur and financier Johnny Lombardi, an official "re-release" of I, Ondine, by the United States, will be as close as 350,000 - strong Italian community, also announced the release of the 12 tracks in the San Remo Song Festival. Lombardi flew to Italy to attend the festival and to sign the deal for Canadian distribution rights to these songs.

The records include "Zingara," by Bobby Solo, the festi-...
always first in the world

- with the new automatic Super FABEL TC
- the only record press with all transistorized thermocontrol system and
- the recent modern automatic extruder mounted in compact unit with the press.

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Able to equip complete factories with their related plants

- High efficiency
- New all silicon transistorized 3 adjustable temperatures control in plug-in box with printed circuits & platin sensor
- Interchangeable standard spare parts
- No maintenance
- Electric & pneumatic security devices, one independent of the other
- No more rejects
- More than 4 records per minute
- Power : 140 tons
- Precision engine
Evidence Stockpile Mounts in Price-Fixing War in England

The industry will have to prove that the price cuts given to non-specialists, who are named as the‘authors,’ would prove that the record companies have not been able to agree with each other in their pricing policies.
HITS OF THE WORLD

ARGENTINA

Country: Buenos Aires (Buenos Aires)  
Top 10 songs of the week:

1. **EL LARGO**  
2. **LA CANELA**  
3. **LA DIVA**  
4. **LA LUCIANA**  
5. **EL CANTO**  
6. **LA NOCHE**  
7. **EL AMOR**  
8. **LA GUERRA**  
9. **LA ESPERANZA**  
10. **LA VERDAD**

BRAZIL

Country: Rio de Janeiro  
Top 10 songs of the week:

1. **MA NOCHE**  
2. **MA TINHO**  
3. **MA TINHO**  
4. **MA TINHO**  
5. **MA TINHO**  
6. **MA TINHO**  
7. **MA TINHO**  
8. **MA TINHO**  
9. **MA TINHO**  
10. **MA TINHO**

ENGLAND  

Country: London  
Top 10 songs of the week:

1. **DON'T TELL ME**  
2. **DON'T TELL ME**  
3. **DON'T TELL ME**  
4. **DON'T TELL ME**  
5. **DON'T TELL ME**  
6. **DON'T TELL ME**  
7. **DON'T TELL ME**  
8. **DON'T TELL ME**  
9. **DON'T TELL ME**  
10. **DON'T TELL ME**
JCR + SSS = HIT

their THIRD hit

"There Never Was a Time"
Written by Margaret Lewis & Myra Smith

Jeannie C. Riley
Exclusively on Plantation Records

"Double Your Pleasure"

Two Super Sales LP's

MATERIAL PROTEKTA DA COPYRIGHT
BEE GEES—FIRST OF MAY
(Prod. Barry, Robin & Maurice Gibb) (G Military-Gibb) (Cassavella) BMI—Big production ballad performance with sophisticated Stylistics like line has much of their chart potential and the vocal sounds as good as ever, but it’s just a little too slow to make it big. (Films: “Nothing to Lose” (Maday, BSK), Columbia 6053)

JENNIE C. RILEY—THERE NEVER WAS A TIME
(Prod. Shelby S. Singleton Jr. (wrs) Louis-Selby Simpson (BMI)—The rhythm backing is a little too tight, the song is a little too weak. (Films: “Rainbow Road” (Chadha), Columbia 3473)

CHAMBERS BROTHERS—ARE YOU READY
(Prod. E. L. Simmons (wrs) G. Johnson & L. Josephson (BMG)—One of the better R&B singles of the year. It has a good beat, a strong vocal line and a catchy hook. (Films: “Savannah,” “Young Hearts,” Warner Bros. 1275)

4 SEASONS—IDAHO
(Prod. Barry, Robin & Maurice Gibb (wrs) Milton Stevens (BMI)—The 4 Seasons were back on form with this one. The melody is catchy and the rhythm is strong. (Films: “Don’t Hang Up,” United Artists 2276)

JAMES CARR—TO LOVE SOMEBODY
(Prod. Stan Stennett (wrs) Wilbert Freeman (BMI)—One of the best records of the year. The melody is strong and the rhythm is good. (Films: “Don’t Mess With Love,” Mercury 227)

HERB ALPERT & TIJUANA BRASS—ZAZUERA
(Prod. Herb Alpert (wrs) Larry Kupfer (BMI)—The Zazuera is a Spanish dance that Alpert has put his own spin on. The melody is catchy and the rhythm is strong. (Films: “That’s What I Like,” Warner Bros. 1275)

GARY LEWIS & THE PLAYBOYS—RHYTHM OF THE RAIN
(Prod. Bob Crewe (wrs) Phil Medvin (BMI)—The rhythm is strong and catchy. The melody is simple and catchy. (Films: “That’s What I Like,” Warner Bros. 1275)

OHIO EXPRESS—MERCY
(Prod. John Lucas (wrs) Dick Ruder (BMI)—The melody is catchy and the rhythm is strong. The vocals are good and the production is top-notch. (Films: “That’s What I Like,” Warner Bros. 1275)

B. J. THOMAS—IT'S ONLY LOVE
(Prod. Chet Atkins (wrs) Don DeBado (BMI)—The melody is simple and catchy. The rhythm is good and the vocals are strong. (Films: “That’s What I Like,” Warner Bros. 1275)

TOMMY JAMES & THE SHONDLES—SWEET CHERRY WINE
(Prod. Tommy James (wrs) Jani Allan (BMI)—The melody is catchy and the rhythm is good. The vocals are strong and the production is good. (Films: “That’s What I Like,” Warner Bros. 1275)

Tyrone Davis—IT IS SOMETHING YOU'VE GOTTEN
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Wilson Pickett—M I N I - S K I R T E D M IN N I E
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James R寂—TO THE SKY
(Prod. Jack Good (wrs) John Williams (BMI)—The melody is catchy and the rhythm is good. The vocals are strong and the production is good. (Films: “That’s What I Like,” Warner Bros. 1275)

JIMMY DEAN—A ROSE IS A ROSE IS A ROSE IS A ROSE
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CHART
Spotted Predictions to reach the top 20 of the HOT COUNTRY SINGLES Chart

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“Plane hijackers? I figure there’ll be no more hijacking as soon as Cuba gets all their waiters back.”

“Dean Martin? Lemme put it to you this way: he’s been known to go to sleep at night and wake up the next year.”

“Sammy Davis, he’s a close friend, sure. Well why not? You can’t get help like that any more. To have a guy sing and dance... and dust?!”

“Aristotle and Jackie, I wish ‘em a lot of luck. Whatever the deal is.”

“Bob Hope? Without a war, he’s nothing. Stayed home one Christmas and didn’t know the carols. Saw a tree in the living room, thought he was in the middle of the forest.”

“Women? Frank Sinatra thinks it’s like Chicken Delight. Thinks you just pick up the phone and say, ‘Send something over.’ My mother, you know, is 68 years and Frank made a move toward her.”

“Most Italian guys, they never work. They’re either at a hold up or humming.”

“Ed Sullivan, he’s been on television too long. I can understand that. You taken a good look at Ed? How are you going to tell a man that looks like that, he’s not on anymore?”

“Roy Rogers, a big evening is you sit on the front porch and watch Trigger foam.”
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
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<td>18</td>
<td>GLORIA CAMPBELL</td>
<td>GORDY 938 (S)</td>
<td>BILLBOARD 115</td>
<td>11</td>
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<td>5</td>
<td>2 BEATLES</td>
<td>GORDY 2081 (S)</td>
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<td>24</td>
<td>19 BEATLES</td>
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<td>BILLBOARD 2419</td>
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<td>ASSOCIATION</td>
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<td>6 BUTTLELY</td>
<td>GORDY 80-2360 (S)</td>
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<td>7 DIANA ROSS &amp; SUPREMES</td>
<td>GORDY 103</td>
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RANWOOD RECORDS
CELEBRATES
LAWRENCE WELK MONTH
WITH
The Sound of Money!

Please order from your nearest Ranwood Distributor

Lawrence Welk/Love is Blue RLP9033
Lennon Sisters/Oh the Groovy Side R8004
Myron Floren/New Sounds R8005
Lennon Sisters/Best Loved Catholic Hymns R8006
Lennon Sisters/Singing Twelve Great Hits R8007
Lennon Sisters/Somethin' Stupid R8008
Jerry Burke/A Collection of Golden Organ Hits R8009

RANWOOD RECORDS, INC.

RANWOOD RECORDS, A SUBSIDIARY OF RANWOOD INTERNATIONAL 2230 S. SUNSET BLVD., LOS ANGELES, CALIF. 90025 - PHONE (213) 278-7222
<table>
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### A-Z (LISTED BY ARTIST)

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<th>Label Numbers</th>
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<td>Allman Brothers Band</td>
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<td>Bob Dylan</td>
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<td><strong>C</strong></td>
<td><em>The Comedy of Errors</em></td>
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<td><strong>D</strong></td>
<td>Dolly Parton</td>
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<td><strong>E</strong></td>
<td>Eric Clapton</td>
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<td>Frank Sinatra</td>
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<td><strong>G</strong></td>
<td>George Carlin</td>
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<td><strong>H</strong></td>
<td>Hank Williams</td>
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<td><strong>I</strong></td>
<td>Ingrid Bergman</td>
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<td></td>
<td><strong>J</strong></td>
<td>James Brown &amp; His Gang</td>
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<td><strong>K</strong></td>
<td><em>Kill Bill</em></td>
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<td><strong>L</strong></td>
<td><em>Lady Sings the Blues</em></td>
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<td><strong>M</strong></td>
<td><em>Maria Antonieta</em></td>
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<td><strong>N</strong></td>
<td>Nat King Cole</td>
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<td><strong>O</strong></td>
<td><em>One Million Dollar Lp</em></td>
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<td><strong>P</strong></td>
<td><em>Pass the Buck</em></td>
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<td><strong>Q</strong></td>
<td><em>Queen</em></td>
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<td><strong>R</strong></td>
<td>Ray Charles</td>
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<td><strong>S</strong></td>
<td><em>Sgt. Pepper's Lonely Heart Club Band</em></td>
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<td><strong>T</strong></td>
<td><em>The Taming of the Shrew</em></td>
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<td><strong>V</strong></td>
<td><em>Viva Magenta</em></td>
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<td><strong>W</strong></td>
<td><em>We Are the World</em></td>
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<td><strong>X</strong></td>
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<td><strong>Y</strong></td>
<td>Yngwie Malmsteen</td>
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<td><strong>Z</strong></td>
<td><em>Zoot Suit</em></td>
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**Notes:**

1. Compiled from National Retail Sales, based on the Music Industry Chronicle, and the Record Market Research Department of Billboard.

MARCH 15, 1969, BILLBOARD
"LOVE IS STRANGE"*

A giant
FROM
BUDDY HOLLY

*THE CUT THAT'S HAPPENING FROM HIS NEW ALBUM!
NEVER BEFORE RELEASED.
Billboard Will Make Chart TV Show in New ABC TV Show

*Continued from page 1*

Also producer with Tom Smothers of "The Glen Campbell Goodtime Hour," one of the successful new TV shows this season, Smothers, besides starring in his own show with his brother, "The Smothers Brothers Comedy Hour," has other business interests and is involved in various other music interests. Fritz is also executive producer of the Smothers Brothers show.

"The Music Scene" has created a lot of excitement at ABC. Joe Byrne, director of live programming for ABC-TV, said everybody from ABC President Leonard Goldenson on down was tremendously enthusiastic about the show and that a major promotion campaign will be launched behind it. Byrne was in meetings last week with network President Elton Rule and ABC network programming Leonard Goldberg and was on the West Coast this week to discuss further plans with Fritz. Already, screenings of the pilot have received high interest from potential advertisers, said Byrne. "This is going to get on the show already."

"The Music Scene" will be aired at 7:30 p.m., followed by another 45-minute show. In K-FT, according to Billboard magazine Publisher Mort Nasarit, "will be a major force in the music industry — dealers, distributors, radio stations, and record companies from coast to coast and around the world. It will become a strong merchandising tool for the industry."

Fritz also felt that the TV show would be very important to record companies and artists. "Not only the top records, but new records also will be given a boost on the show. We're looking forward to working closely with record companies; we plan to deliver to them and the public a show that will have the same force of the Smothers Brothers show and Glen Campbell shows have been very effective in aiding record sales, he said.

As a rule, the company pointed out that millions will be watching the new show; the network has more than 250 network primary affiliates and often clears many more stations for a given show. Host of the show will be the Committee, a West Coast repertory troupe.

**Moments to Achten Orbit**

**NEW YORK — Momentum Records, formed in 1964 by an independent record producer Don Perry, has been purchased by Achten Orbit, which Perry had moved to new offices at 9292 Hollywood Boulevard, Hollywood.

Barbara Achten has retained Perry as head of A&R and production. Tony Ricco has been named vice-president and general manager.

Momentum is planning to make its debut in the LP market and has scheduled two albums for the coming year. Singles activity will be stepped up and the company will be looking for outside producers from other independent labels.

New distributors for the line have also been lined up.

**Bow Haydn Brother Works**

**LAS VEGAS—The American premiere of three classic religious operas of Haydn (1732-1806) is scheduled for the University of Nevada here in April and May.

The three works, written between 1786 and 1803, are "Te Deum" (Praise to God), Michael Haydn is the brother of Joseph Haydn, and "Carmine Burana.""*

Pete Peterson will conduct both concerts.

**Belle Wood to Bow Line of Cassette Units**

**NEW YORK — Simon and Garfunkel have received their fifth gold record with the RIAA certification of $1 million in sales of "The Boxer" from "Sounds of Silence.""*

"The Boxer" sold 1.5 million copies in 5 1/2 months on Columbia, the duo's first LP. Two Simon and Garfunkel singles also have gained gold status.

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**LETTERMEN GOLD—The Lettermen receive their RIAA certified gold LP for "The Lettermen ... And Live.""* Kelly Gordon is their producer, second from right.

**Dancing Nets to Promotion**

*Continued from page 18*

**U.K.'s Industry Power Execs to Attend IMIC**

*Continued from page 1*

Land is scheduled to attend, and Put is expected to be represented by its general manager, Geoffrey Bridge.

The independent line-up is equally strong with independent chiefs as Larry Page of Page One Records, Phil Solomon of Solomon Music, E. L.ton Samuel of Beacon.

The Conference has aroused a great deal of interest in Britain because of the lack in Britain of the kind of seminar or industry training for music executives.

One of the reasons that the Bahamas in Nassau was chosen as the site, was to make it easier for people from countries in the sterling block to attend.

In addition to the top registration from the U.K., the Conference is also drawing representation from other countries such as France, Belgium, Holland, West Germany, Italy and Spain.

The Conference is being organized by the NMC and Record Retailer by James O. Rice, which also runs business training and business seminars.

**Scharf Adds Dan-Nel Set**

**LOS ANGELES—Composer Walter Scharf is expanding his music publishing company here. Associated with the recently formed Scharf of the Doors, and Peoria Nelson has formed Dan-Nel Music.

Scharf's Cinema Songs will include all major music picture scores. Scharf is an Academy Award nominee for his adaptation of the "Funny Girl" music.

The Dan-Nel catalog includes material from Debbie Reynolds' NBC-TV special, the "Sound of Children," and Min Nelson's "Lady Nelson" and the Lords' Dunhill album.**

**RCA Distributors Handle Request**

**NEW YORK—Although Request Records recently canceled its distribution agreement with RCA, a good number of key RCA distributors will nevertheless continue to handle the label on a direct basis. It was previously reported in these columns that RCA distributors would not handle the line.**

Jack Burgess, RCA Division vice-president, commercial sales, in a note to Request distributors, stated the parting with Request was on a most amicable basis, and expressed the hope that the distributors would continue with the label headed by Hans Lengsfelder, whom Burgess termed a "true expert in the ethnic music field."

**Cooper Does PA Thing for 'Stories'**

**NEW YORK — United Artist's comical Pat Cooper took the Korvette route to promote his new album, "More Saucy Stories. The Italian comic made in-store appearances at 12 of the chain's giant record departments in the New York areas, stopping to autograph copies of the disk.**
When we tell you what a Groupie is, will you really understand?

We're a smash in the N.Y. Times.

Judging by the reaction to our Feb. 12 ad in the Times, Rolling Stone is well on its way to becoming a “standard.”

Because we told the Times readers who and what we are, and they're buying.

And you know who reads the Times every morning on the way to work: the communications industry, the advertising industry, the fashion industry, the entertainment industry, and every other industry that serves the youth market.

If an advertising agency executive thinks it's important for his people to read Rolling Stone for insights into the youth revolution, then it's doubly important for people in the music industry. (After all, rock music is the energy center of it all.)

We're not saying read Rolling Stone instead of your usual trades. Because we're not a trade paper.

And you need the trades to tell you "how many"?

You need Rolling Stone to tell you "why."

For information regarding advertising, please contact Miss Trish Benjes, Straight Arrow Publishers, Inc., 746 Brannan Street, San Francisco, California 94103 (415-KL2-2970)

For information regarding dealer and wholesale distribution, please contact Mr. Stanley Binder, Acme News Company, 119 Fifth Avenue, New York, New York 10003 (212-OR-3-6060).
PUT SOME TRUTH BACK
IN YOUR LIFE BROTHER.

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